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OCT 2 1937

THE UNIVERSITY

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-eighth Year—Number Ten

CHICAGO, U. S. A., SEPTEMBER 1, 1937

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FOUR-MANUAL KILGEN TO MILWAUKEE FANE

FOR NEW ST. ROBERT CHURCH

Design of Instrument for Edifice in Shorewood Section — Sanctuary Organ to Be Installed Later —All Under Expression.

The new St. Robert's Church, Shorewood, Milwaukee, Wis., which will be one of the most imposing edifices in the Cream City, has placed an order for a large four-manual organ with George Kilgen & Son, St. Louis, through its pastor, the Rev. F. P. Reilly, and his committee. The organ will be placed in specially constructed expression chambers in the gallery at the rear.

The instrument was designed to meet the acoustical requirements of the new auditorium. Frank Schmitt and William A. Rohlfsing of Milwaukee, acting for Father Reilly, collaborated with the Kilgen brothers in preparing the specifications.

The four-manual console will be of the stopkey wing type.

At the present time the complete gallery organ will be installed but provisions have been made for the future installation of a sanctuary organ. This section of the instrument, while it will be controlled from the gallery console, will be in a specially prepared tone chamber above the sanctuary, speaking through a ceiling grille.

The specifications of the organ are as follows:

GREAT ORGAN.

Under separate expression, 4-inch wind.

Open Diapason, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gembhorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks. (fifteenth, nineteenth, twenty-second), 183 pipes.
Tromba (8-inch pressure), 8 ft., 73 pipes.

Chimes (Class A, Deagan).

SWELL ORGAN.

Under separate expression, 5-inch wind.

Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks. (twelfth, fifteenth, nineteenth), 183 pipes.
Posaune (7-inch pressure), 16 ft., 73 pipes.
Trumpet (7-inch pressure), 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion (7-inch pressure), 4 ft., 73 pipes.

CHOIR ORGAN.

Under separate expression, 4 1/2-inch wind.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, T. C., 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Chimney Flute, 73 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.

SANCTUARY ORGAN (prepared for only).

Under separate expression, 5-inch wind.

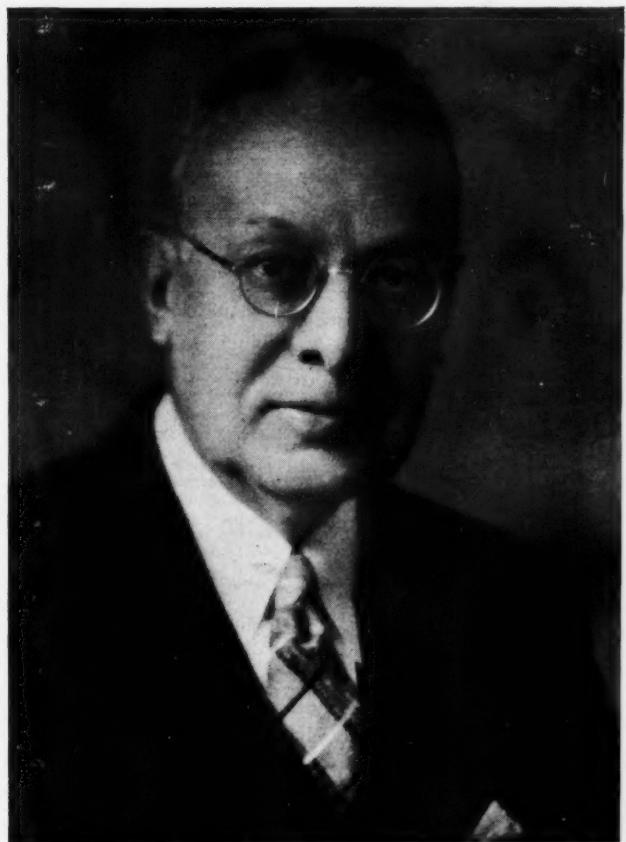
Horn Diapason, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Vox Angelica Celeste, 8 ft., 73 pipes.
Aeola Aetheria, 3 rks. (twelfth, fifteenth, seventeenth), 73 pipes.
Flute Cantabile, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp Celestina, 8 ft., 49 bars.
Harp, 8 ft., 49 bars.
Chimes (from Great), 25 notes.

PEDAL ORGAN.

Under expression, 6-inch to 8-inch wind.

Resultant, 32 ft., 32 notes.

CHARLES H. DOERSAM, WHO HAS BUSY SUMMER AT COLUMBIA



AT THE COLUMBIA UNIVERSITY summer session, Charles H. Doersam, F.A.G.O., warden of the A.G.O., has an interesting group of singers in the university choir, which he directs. They come from all parts of the country and the majority of them are teachers of music in colleges and schools. They are selected by competition. This year 250 were heard and thirty selected. This was done in three mornings during the registration period. This group meets for rehearsal twice a week for an hour and a half. Every morning at 8 o'clock a service is held in the chapel for twenty minutes. On Sunday at 3 a rehearsal takes place before the 4 o'clock service.

This year the choir has been directed in the study of Purcell's "Te Deum Laudamus" in D major and "Jubilate" in D major. This is in addition to learning the music for six Sunday services.

On Aug. 11 the choir broadcast over the Columbia blue network. The program was published in the last issue of THE DIAPASON. Aug. 13 it took part in a second broadcast and the program was as follows: "Darest Thou Now O Soul," David McK. Williams; "Hallelujah, Amen," from "Judas Maccaebaeus," Handel; "Cherubim Hymn," Tschesnokoff; "What Tongue Can Tell Thy Greatness, Lord," Bach.

Mr. Doersam is head of the organ

department at Columbia and directs his teaching in classes of three and four, as well as in private lessons. This summer has been a very interesting one, with pupils from different parts of the country.

Mr. Doersam's work at Columbia is augmented by his duties at the Riverside Church, where he plays every Sunday morning for eight weeks. The last two Sundays, with Dr. Harry Fosdick preaching, the congregation numbered 5,000 people, every available space being used and the service being amplified to different rooms in the building. Mr. Doersam gave recitals at the Riverside Church on July 28 and Aug. 4. The programs were as follows:

July 28—Prelude and Fugue in E minor (Wedge), Bach; Largo, Wesley; "Dialogue," Clerambault; "Recit de Tiere en Taille," de Grigny; Passacaglia on "Jesu, meine Freude," Karg-Elert; Third Symphony, "Romance" and Minuet, Vierne; Rhapsody on Breton Melodies, in D major, Saint-Saëns; Prelude in E flat minor, d'Indy; Finale in G minor, Dupré.

Aug. 4—Chorale Preludes, "In Dir ist Freude," "Durch Adam's Fall," "Wachet auf" and "Ich ruf zu Dir," Bach; "Piece Heroique," Franck; "Ave Maria," Reger; Fantasy, Mead; "Primavera," Bingham; "Fantasie Symphonique," Cole; Concerto No. 10, in D minor, Handel.

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Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.
Chimes, 8 ft., 25 tubular bells.
Tremolo.

PEDAL.

Unenclosed, except as borrowed from manuals.

Open Diapason (metal), 32 ft., 12 pipes.
Open Diapason (wood), 16 ft., 32 pipes.
Principal (metal), 16 ft., 32 pipes.
Double Diapason (from Great), 16 ft.
Geigen (metal), 16 ft., 32 pipes.
Violone (wood), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Salicional (from Swell), 16 ft.
Echo Lieblich (from Swell), 16 ft.
Contra Dulciana (from Choir), 16 ft.
First Octave, 8 ft., 12 pipes.
Second Octave, 8 ft., 32 pipes.
Geigen, 8 ft., 12 pipes.
'Cello, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Stilledeckt (from Swell), 8 ft.
Dulciana (from Choir), 8 ft.
Super Octave, 4 ft., 32 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 4 rks., 128 pipes.
Contra Waldhorn, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Contra Tromba (from Great), 16 ft.
Waldhorn, 16 ft., 32 pipes.
Bassoon (from Choir), 16 ft.
Trumpet, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes (from Solo), 8 ft.

MANY BOYS AT CAMP WA-LI-RO

Nearly 300 from Seven States and Canada at Summer Choir School.

Camp Wa-Li-Ro, the summer choir school and camp for boys under the auspices of the Episcopal Diocese of Ohio, closed its eight-weeks session at Put-in-Bay, in Lake Erie, Aug. 16. Nearly 300 boys and men from seven states and Canada attended the sessions, averaging a week's stay. Fifty-two model services were sung by the boys in St. Paul's Church.

The faculty included J. William Jones of Albany, N. Y., Ray Brown of New York, the Rev. John W. Norris of Philadelphia, the Rev. Edmund G. Mapes of Cleveland, the Rev. Dayton Wright of Hudson, Ohio, the Rev. Arthur Hargate of Youngstown, Kingsley Ganson of Piqua, Ohio, and the directors, Paul Allen Beymer and Laurence Jenkins of Cleveland. The Rt. Rev. Warren L. Rogers, D. D., Bishop of Ohio, is the president and the Rev. E. G. Mapes the executive vice-president.

A group of boys from St. Paul's Church, Burlington, Vt., accompanied by their choirmaster, Wayne Holcomb, made the 700-mile journey to spend a week in the special training. Harold Tower brought fifty-five boys from Grand Rapids, Mich., and two boys came from LaGrange, Ill., with Myron Boehm. About a dozen choirs from Ohio sent boys and men.

MISS CARPENTER IN CHARGE

Church Playing and Choir Training Course at Juilliard School.

With the opening, in October, of the Institute of Musical Art of the Juilliard School of Music, New York City, the organ department, of which Gaston M. Dethier is the head, will introduce a course in church service playing and choir training. This new work will be in charge of Lilian Carpenter, F. A. G. O., teacher of organ at the Institute since 1921. In a series of October organ recitals at the Church of the Holy Apostles, Miss Carpenter plans to play the A. G. O. test pieces for 1938. The first recital of this series will be played by Robert Whitney, a pupil of Miss Carpenter.

George Enzinger Dies in St. Louis.

George Enzinger, 77 years old, prominent in St. Louis for many years, died Aug. 16 after a year's illness. Mr. Enzinger had been a church organist for more than fifty years, twenty-five of which were spent at the Holy Ghost Evangelical Protestant Church. He was founder and president of the St. Louis Musicians' Guild, secretary-treasurer of the Missouri State Music Teachers' Association, had been secretary-treasurer of the Missouri A. G. O. and was active in Masonic circles. Mr. Enzinger is survived by a daughter, Miss Olga Enzinger; a son, Eugene E. Enzinger of St. Louis, and another son, George Enzinger, of Chicago.

SHELDON FOOTE, F.A.G.O.



SHELDON FOOTE IN MEMPHIS

Leaves Little Rock for Idlewild Presbyterian Church.

Sheldon Foote, F.A.G.O., has been appointed organist and director at the Idlewild Presbyterian Church, Memphis, Tenn., effective Sept. 1, according to an announcement from Memphis. This large church has a four-manual Skinner organ. He succeeds Franklin Glynn, who leaves this church after a distinguished service of several years.

Mr. Foote has been organist of the First Methodist Church of Little Rock, since 1929 and previous to going to that position was at St. Mark's Episcopal Church in Milwaukee for seven years. After being graduated from Northwestern University with the degree of bachelor of music he became instructor in theory at his alma mater, later going to Albion College, in Michigan, as professor of organ and theory, and then to Aberdeen, S. D., where he became head of the department of music in the State Normal School. He won his fellowship in the American Guild of Organists in 1917 while organist and director of music at Trinity Church, Princeton, N. J.

At the Little Rock church, one of the largest in the Southwest, Mr. Foote developed an extensive musical program. He also won distinction in conducting the south Arkansas music festival choruses and orchestra at the annual May festivals. The Arkansas Chapter of the American Guild of Organists elected him dean for three successive terms and he has served the Guild in other capacities.

For the last year Mr. Foote has been in New York City on leave of absence, devoting his sabbatical year to studying the work being done in the great churches of the city and doing considerable research in the libraries in and about New York City.

Death of Mrs. Joseph W. Clokey.

Hope Ford Clokey, wife of Joseph W. Clokey, the organist and composer and a member of the music faculty of Pomona College, in California, died July 11. She had been ill for a number of years. Mrs. Clokey, a talented young woman, gifted with a charming personality, gave promise of enjoying a career as the helpmeet of her distinguished husband. She had received a comprehensive musical education, including the training of a beautiful voice, and taught in Oberlin College, Ohio, and in the music department of Pomona College. She was the daughter of Mr. and Mrs. Harry A. Ford of Los Angeles. Mrs. Clokey is survived by her husband and parents, two sisters and a brother.

Weinrich Class Visits Organs.

One of the features of Carl Weinrich's summer organ class at the Westminster summer school at Mount Hermon, Mass., was a visit to some of the interesting organs in and near Boston. On Aug. 8 Mr. Weinrich gave a recital in the chapel at Mount Hermon. Despite the intense heat the chapel was filled to overflowing, many of the listeners having to remain outside on the lawn. The program was as follows: Prelude, Fugue and Chaconne in C, Buxtehude; "From Heaven on High," Pachelbel; "My Inmost Heart Doth Yearn," "Come, Creator, Spirit Blest" and Fifth Sonata in C, Bach; Chorale in A minor, Franck; "Divertissement," Vierne; "Rhosymedre," Vaughan Williams; Canon in B minor, Schumann; Prelude and Fugue in A minor, Bach. During January and February of 1938, Mr. Weinrich will make a concert tour of the middle West and South under the direction of Bernard R. Laberge.

VISITORS AT DIAPASON OFFICE.

The following out-of-town visitors, among others, registered at the office of THE DIAPASON in August:

Julian R. Williams, Sewickley, Pa.
W. Arnold Lynch, Topeka, Kan.
Morton B. Welch, Birmingham, Ala.
Wilbur Cheneveth, Lincoln, Neb.
William Schuelke, Milwaukee, Wis.
C. Albert Scholm, St. Louis, Mo.
Walter Buszin, Fort Wayne, Ind.
Conrad Preschley, Cleveland, Ohio.
F. Arthur Henkel, Nashville, Tenn.
E. Prang Stannum, St. Louis.
Willard L. Wesner, Newark, N. J.

IN THIS MONTH'S ISSUE

Large organ presented to St. John's Episcopal Cathedral in Denver by Mrs. Lawrence C. Phipps is being built by the W. W. Kimball Company.

New St. Robert's Catholic Church in Milwaukee is to have a large four-manual organ under construction at factory of George Kilgen & Son.

M. P. Möller forces are installing large four-manual in the Covenant-First Presbyterian Church of Washington, D. C.

International congress of sacred music held in Paris, July 19 to 25, is attended by leading organists of France.

Deaths of the month cause the loss to the organ world of Glenn Baker Leach, Dr. F. C. L. Schreiner, J. Riley Chase, Joseph J. Carruthers, Christian H. Stocke and George Enzinger.

Summer Salter writes of the organs of the early days in America.

Important appointments effective this fall move many organists to new posts.

Bliss Wiant tells of the awakening of the Chinese to the singing of hymns.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

Ernest
WHITE
Recitals

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the Virgin
145 West 46th St., New York

Bard College
(Columbia University)

"O ZION"

By Horace Alden Miller

One prominent organist says—"It invariably makes a splendid impression."

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The Birchard
TWO-PART CHOIR

Thirty anthems by famous composers—from Bach to Gretchaninoff—carefully selected to meet the needs of the average two-part choir. For either junior or senior choir, or combined choirs. Compiled and arranged by HARRY L. HARTS, eminent authority on church music and editor of many distinctive publications. In two books of fifteen anthems each. With modern wired binding for ease in turning pages. Each book, 75c. Send for copy on approval.

C. C. BIRCHARD & CO.
221 Columbus Avenue — Boston, Mass.

MÖLLER INSTALLING
BIG ORGAN AT CAPITAL

DESIGN OF FOUR-MANUAL

Instrument in the Covenant-First Presbyterian Church, to Be One of the Largest in Washington, Is Being Erected.

M. P. Möller, Inc., are installing a large four-manual organ in the Covenant-First Presbyterian Church, Washington, D. C. This is to be one of the largest instruments in the capital. The stop specification of the new organ is as follows:

GREAT ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Diapason Chorus, 3 rks., 183 notes.
Tromba, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Harp, 8 ft., 49 notes.
Celesta, 4 ft., 61 notes.
Chimes, 25 bells.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viole Sourdine, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fifteenth, 2 ft., 61 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unde Maris, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Unde Maris, 2 rks., 4 ft., 61 notes.
Dulciana, 4 ft., 73 notes.
Rohr Nazard, 2 1/2 ft., 61 pipes.
Dulciana Twelfth, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Dulciana, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft., 61 bars.

SOLO ORGAN.

Gamba, 8 ft., 85 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Gamba, 4 ft., 73 notes.
Diapason Chorus, 3 rks., 183 pipes.
Tromba, 8 ft., 85 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.

ECHO ORGAN.

(Prepared for in console only.)
Lieblich Gedeckt, 16 ft.
Viola, 8 ft.
Viole Celeste, 8 ft.
Chimney Flute, 8 ft.
Wald Flute, 4 ft.
Dolce Cornet, 3 rks.
Flügel Horn, 8 ft.
Vox Humana, 8 ft.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Dulciana, 16 ft., 32 notes.
Lieblich Bourdon, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon Flute, 8 ft., 32 notes.
Claribel Flute, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Mixture, 2 rks., 64 pipes.
Trombone, 16 ft., 44 pipes.
Waldhorn, 16 ft., 32 notes.
Tromba (Solo), 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes.
Bourdon (Echo), 16 ft. (prepared for).
Flute (Echo), 8 ft. (prepared for).

Hugh McAmis, who is one of the world travelers of the summer of 1937 among the organists of America, was in Venice in August after visiting ten countries. He writes that in all his travels he played only one organ—the large Austin in the Y. M. C. A. building in Jerusalem.

GLENN BAKER LEACH



GLENN BAKER LEACH DEAD

Prominent Tampa Organist Conducted Only Boy Choir in Florida.

Mrs. Glenna Baker Leach, a prominent organist of Tampa, Fla., and vice-regent of the Tampa branch of the Florida Chapter of the American Guild of Organists, died at her home in Tampa July 27.

For the last ten years Mrs. Leach had been organist and choirmaster of St. Andrew's Church in Tampa and directed the only choir of men and boys in the state. She had many piano and organ pupils, the most outstanding being a two-piano team of boys who have won contests and prizes in various Florida cities. Mrs. Leach was related to Lynnwood Farnam and was one of his first teachers in his early childhood.

Mrs. Leach went South to assume her Tampa position after making a success of church work in Vermont and after extensive study in New York under such men as Ernest Mitchell and Will C. Macfarlane, then at St. Thomas' Church.

Mrs. Leach was the wife of the Rev. F. Barnby Leach, superintendent of the Seamen's Church Institute in Tampa, whose organist she was at Christ Church, Montpelier, Vt., for four years.

Mrs. Leach was born in Montreal. She was a daughter of Arthur Stevens Baker and her family had been prominent in Canada since colonial days. She was a graduate of the Lachmund Conservatory of Music in New York and later took a postgraduate course at this school and served as an instructor on the faculty for four years. In 1926 she also studied piano with Alexander Siloti. For nine years she conducted a music school at Richford, Vt.

Mrs. Leach is survived by her husband and by a daughter, Dorothy Baker Leach, who is also an organist and was graduated from the school of music of the Florida State College at Tallahassee in June.

Funeral services were held at St. Andrew's Church in Tampa.

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GREAT ORGAN Pipes

16' Quintade	61
8' Principal	61
8' Flute Harmonique	61
8' Gemshorn	61
4' Octave Diapason	61
Grave Mixture	
12th - 15th	122
Chimes	20 Tubes

CHOIR ORGAN Pipes

8' Rohrfloete	73
8' Dolcan	73
8' Dolcan Celeste	61
4' Koppel Flute	73
2 2/3' Nazard	61
2' Block Flute	61
1 3/5' Tierce	61
8' Clarinet	73
Tremolo	

PEDAL ORGAN

16' Open Diapason	32
16' Bourdon	32
16' Echo Bourdon (Swell)	12
8' Flute Ouverte	32
8' Still Gedeckt (Swell)	32 Notes
Chimes	20 Notes

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4
ERNEST WHITE GOES
TO NEW YORK CHURCH

TO BE AT ST. MARY THE VIRGIN

Series of Recitals in October to Mark
His Introduction There — Will
Assist Raymond Nold in
Directing the Music.

Announcement is made of the appointment of Ernest White as organist of the Church of St. Mary the Virgin on West Forty-sixth street, New York City. He will take up his work in September. Raymond Nold is director of music of this church and Mr. White will assist him in his duties as well as preside over the large Aeolian-Skinner organ installed a few years ago. St. Mary's is a high Episcopal church and its music has been a feature which has attracted people from every part of the country. There is the usual mixed choir in the west gallery, a choir of men in the chancel for the liturgy, and a third choir to sing the complete music of Holy Week. This last choir rehearses most of the winter. An orchestra is also maintained to play on certain occasions.

In going to St. Mary's Mr. White is not severing his connection with Bard College at Annandale-on-Hudson, N. Y. He has been asked to remain as director of music.

Mr. White will give a series of programs at St. Mary's in October, rather in the nature of an announcement that he is on the job. It is some time since he has played in New York, the last occasion being nine recitals he gave at St. Mary's after the installation of the organ.

The following are the programs to be played by Mr. White on Monday evenings in October:

Oct. 4—Passacaglia, Georg Muffat; Chorale No. 1, in E major, Cesar Franck; "L'Orgue Mystique," No. 11, "Purification B.V.M.," Charles Tournemire; Scherzetto, Vierne; "Landscape in the Mist," Karg-Elert; Fantasia and Fugue in G minor, Bach.

Oct. 11—Chorale Prelude, "Wie schön leuchtet der Morgenstern," Pachelbel; Prelude and Fugue in C major, George Bohm; Chorale No. 2, in B minor, Cesar Franck; "Symphonie de l'Agneau Mystique" (II, "Virgines," "Angeli," "Ermitage Peregrinates"); III, "Agnus Dei, Fons Bonitas et Loetitia"), de Maleingreau; "The Reed-Grown Waters," Karg-Elert; Prelude and Fugue in E flat ("St. Anne"), Bach.

Oct. 18—Chorale Preludes, "Lobe den Herren," Johann G. Walther; "Was Gott that," Walther; "Was Gott that," Peter Kneller; Chorale No. 3, in A minor, Franck; "L'Orgue Mystique," No. 35, "In Assumptione B. V. M.," Tournemire; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue in B minor, Bach.

Oct. 25—Suite in the First Tone, Clerambault; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne; "The Mirrored Moon," Karg-Elert; "L'Orgue Mystique," No. 48, "Festum Omnium Sanctorum," Tournemire; Passacaglia and Fugue in C minor, Bach.

Ernest White is known throughout the United States and Canada as a concert organist and has held important positions in New York and Philadelphia, having been at St. James' Church in the latter city for several years. He was born in London, Ont., in 1901 and received his early training in violin, piano and organ there. For five years he was a teacher of piano and organ on

ERNEST WHITE



the faculty of the Toronto Conservatory of Music (University of Toronto), and during this time served as organist of the Howard Park Methodist Church, Toronto, and later at the Alhambra Avenue United Church.

In 1926 Mr. White moved to New York and began study with Lynnwood Farnam. An organ appointment soon followed at the Flatbush Presbyterian Church, where recitals were maintained on Sunday evenings during eight months of the year. From there he went to St. George's Church, Flushing, one of four churches on Long Island established in the reign of Queen Anne. This church dates from 1702. Here he had a Skinner organ with main and antiphonal divisions and a choir of forty boys and men.

From New York Mr. White went to Philadelphia. After the closing of St. James' Church in 1935 he was appointed to his position at Bard College (Columbia University), Annandale-on-Hudson, N. Y., the first year as organist. The second year he was made head of the music department. In addition to the college work Mr. White organized a choral society among the people of the countryside, which, with the aid of students and orchestra, has been enthusiastic enough to do, with orchestra, the first part of the Bach Christmas Oratorio and the Mozart Requiem.

Guilmant School Well Attended.

Attendance at the summer session of the Guilmant Organ School, which closed Aug. 6, was the largest in the history of the school. Students were enrolled from Washington, Utah, North Carolina, South Carolina, Virginia and many nearby states. The regular fall session will open Tuesday, Oct. 5. Hugh Ross will begin his choirmaster's course Oct. 28. The annual competition for scholarships will be held Friday, Oct. 1.

George Leland Nichols to Amherst.

George Leland Nichols, formerly of Ohio Wesleyan University and more recently at Columbus, Ohio, who received his master's degree from the American Conservatory in 1936, as an organ pupil of Frank Van Dusen, has been appointed assistant professor of music at Amherst College. He will be chapel organist, will teach some theory and will be in charge of instrumental music.

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Organist and Master of the Choristers."

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**ORGANISTS OF FRANCE
AT CONGRESS IN PARIS**

NOTED PLAYERS TAKE PART

**Bonnet, Dupre, Jacob, Tournemire,
Marchal, Lanquetuit and Others on
Program at Meeting of Men
Devoted to Church Music.**

An international congress of sacred music was held from July 19 to 25 in Paris and was marked by recitals played by several of the most famous organists of France.

On July 21 Joseph Bonnet gave a recital at the Church of St. Eustache and played a program which included: Offertory on the Fifth Gregorian Tone, Andre Raison; Passacaglia and Fugue, Bach; Chorale, Guilmant; Three "Poemes d'Automne" Bonnet; Introduction and Allegro Moderato, Ropartz; "Flos de Radice Jesse," from "Sonate Mater Salvatoris," Marie Joseph Erb; "Fantaisie-Chorale on the Feast of Pentecost," Tournemire. A recital July 22 at the Church of St. Clotilde was played by Flor Peeters, organist of the Cathedral of Malines; Georges Jacob of St. Ferdinand des Ternes and Charles Tournemire, organist of the Basilica of St. Clotilde and professor at the Conservatoire.

At the recital July 23 in the Basilica du Sacre Coeur, Montmartre, Ludovic Panel, organist titulaire of the basilica, played Franck's "Piece Heroique" and a Prelude and Fugue by Dupré, while Marcel Dupré of the Church of St. Sulpice played among other numbers the Variations and Fugue by M. Panel. Andre Marchal, organist of St. Germain des Pres; Marcel Lanquetuit of St. Godard Church in Rouen and Emile Poillot of the Cathedral of Dijon played the recital July 24 at the Church of St. Augustine.

Special masses marked each day of the congress and prominent men conducted the music and presided at the organs.

The president of the congress was Georges Jacob of the Conservatoire National de Musique, and Cardinal Verdier, archbishop of Paris, and other church dignitaries were the patrons of the meeting.

S. Lewis Elmer of New York, who is touring in Europe, arrived in Paris in time for the congress and *THE DIAPASON* is indebted to him for programs of the events. He writes that recitals and the choral work were of the very highest artistic merit. Mr. Elmer received a hearty welcome from his French colleagues and at one of the sessions held in the Salle de Caen of the Palais de l'Institut de France he was made a member of the congress. Mr. Elmer responded to the welcome in a short speech.

EVANSTON VISITORS HEARD

Charles A. Sheldon and Wilbur Chenoweth Play at St. Luke's.

In connection with the summer church and choral music institute of the Northwestern University School of Music at Evanston, Dr. Charles A. Sheldon, Jr., of Atlanta, Ga., and Wilbur Chenoweth of the University of Nebraska, Lincoln, were heard in a joint recital at St. Luke's Pro-cathedral in Evanston July 29. A large assemblage, including a number of organists from distant points who were in attendance at the institute, heard the two performers. Dr. Sheldon played: "Wenn Wir in höchsten Nöthen sein," Bach; Toccata from "Oedipe Thebes," Le Froid de Mereaux; Suite No. 2 (Prologue, Andantino, Gavotte, Toccata), Sheldon; "Harmonies du Soir," Karg-Erlert; Finale in B flat. Frank Mr. Sheldon's Suite attracted very favorable attention and is a new work that should find its way to many programs when published, not only by virtue of its musical worth, but because of its serviceableness for recital programs and for church use. The Frank Finale was played in a manner to arouse real enthusiasm.

Mr. Chenoweth played these selections: "Sonata Romantica" (Introduction and Allegro), Yon; Improvisation on Hymn-tune "Hursley"; Toccata and Fugue in D minor, Bach;

Bourree and Musette, Chenoweth; Prelude to "Parsifal," Wagner; "Caprice Heroique," Bonnet. This was a varied list of selections and a refreshing menu for a hot summer night.

Another event that marked the institute was a service at the beautiful Wilmette Baptist Church July 26. The Aeolian A Cappella Choir, composed of singers drawn from Chicago churches who are devoting their time to a thorough study of good church music and the development of a higher standard of performance, sang under the direction of Oliver S. Beltz. Miss Marie Briel, organist of the church, was at the console. Miss Briel's organ numbers included: "The Bells of St. Anne de Beaupre," Russell; "Deck Thyself, O My Soul," Brahms; "Jesu, Joy of Man's Desiring," Bach; "St. Anne's" Fugue, Bach. The Rev. Amos Thornburg, pastor of the church, preached the sermon, on the theme "Finding God."

J. RILEY CHASE DROPS DEAD

Spokane, Wash., Organ Expert and Organist Passes Away.

J. Riley Chase, for thirty-one years active in Spokane, Wash., as an organ expert, organist and insurance man, died suddenly at Seattle, Wash., July 20. While chatting with a friend, Floyd Reinking, at the latter's home, Mr. Chase fell from his chair and died instantly. He and Mrs. Chase had left their home in Spokane ten days previously to drive to the coast on a vacation trip.

Mr. Chase was known to organists and organ builders in the Pacific Northwest through the fact that he had installed or rebuilt more organs in his territory than probably any other man. The organ was to him his first interest outside his home, although he was well known as an insurance man and for the last year had been manager of the insurance department of W. S. McCrea & Co.

Mr. Chase was born at Sun Prairie, Wis., June 4, 1875. He began to play in a country church at the age of 13. In 1897 he moved to Spokane. He married Miss Lura Jane Taylor in 1902. In Spokane he was organist at Vincent M. E. Church for ten years, afterwards serving at the Central M. E., First Church of Christ, Scientist, and the First Presbyterian.

Mr. Chase was a member of the board of trustees of the Deaconess Hospital and the board of stewards of Central Methodist Church of Spokane. Surviving, in addition to Mrs. Chase, are a stepson, Harold, and two grandchildren, of Spokane; a sister, Mrs. John Madden, and a niece, Mrs. W. O. Persons, Spokane; a brother, Frank, Miami, Fla., and a nephew, Riley Keith Chase, Mica, Wash.

An attack of typhoid fever during his early twenties left Mr. Chase with a weak heart, but by avoiding strenuous physical exertion, he maintained fairly good health and seldom complained of being ill.

New Work by St. Luke's Choristers.

St. Luke's Choristers of Long Beach, Cal., were in camp in the Malibu Mountains with Bobby Breen's company in June and several boys' camp scenes were photographed, for which the boys, directed by William Ripley Dorr, had previously recorded the music, which was especially written for the new picture, "Make a Wish," by Oscar Straus. In July they recorded several numbers for Jeanette MacDonald's latest picture, "The Firefly," in which St. Luke's Choristers sing for the Mexican choir which appears in the picture. The end of July was spent at Camp Arbolado in the San Bernardino Mountains. In August the boys have been busy rehearsing and recording for the coronation scene in the new picture, "The Prisoner of Zenda." The music for this scene includes the chorus "See, the Conquering Hero Comes" from Handel's "Judas Maccabaeus," the "Dona Nobis Pacem" from Mozart's Twelfth Mass and a number for boys' voices in four parts, especially written for St. Luke's Choristers in this picture by Alfred Newman, director of music of the United Artists Studios. The choir consisted of sixty-six boys and men, accompanied by a full symphony orchestra and organ. The choir does not appear in the picture.

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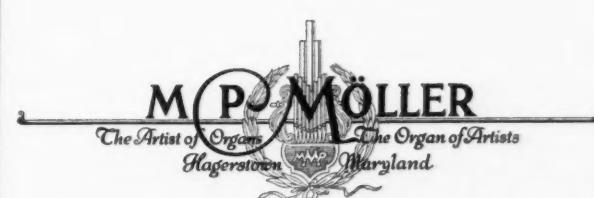
Console Organ Covenant—First Presbyterian Church

Completion of this organ, the order for which was announced some time ago, was delayed by a radical change in the plans for remodeling the church, which work has now been completed.

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Southwestern Club, Piloted by Mrs. Redic, Will Honor Dr. Carl-Gaul and Clokey Programs — To Present 1937 Compositions.

Under the leadership and inspiration of Mrs. Cora Conn Redic, who has made Winfield, Kan., a center for the cultivation of organ music, the Southwestern Organ Club has made plans for a season of recitals and study. The season will open Sept. 26 with a memorial program for Dr. William C. Carl. This will be given at the First Presbyterian Church at 4 o'clock, with the organ soloists supplemented by the choir of the church under Mrs. Redic's direction, assisted by Pauline Snyder, contralto. The program will be the following: Grand Chorus, Guilmant (William Wilkins); "Prelude et Cantilene," Rousseau (Cora C. Redic); "Blest Are the Departed," Spohr (choir); "Sea of Galilee" and "Mount Hermon" ("Through Palestine" Suite), Shure (Constance Clokey); Cantilene, Rogers (Hildred Applegate); "Rest in Peace," Schubert (solo, Pauline Snyder; Presbyterian choir); "Jubilate Deo," Silver (Mrs. William Stallcop).

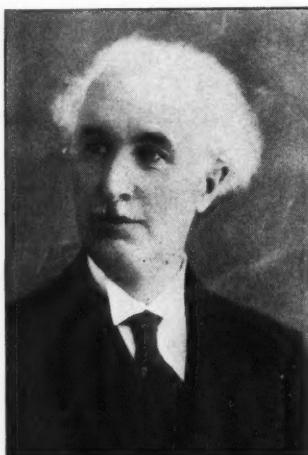
On Oct. 17 a program will be played at the First Presbyterian Church by members of the Kansas Chapter, A. G. O. The selections and performers will be: Toccata and Fugue in D minor, Bach (Merle Steinberg); Chorale in A minor, Franck (E. Marie Burdette); Toccata in E minor, Callaerts (William Wilkins); Paraphrase on "Het onde Wilhelms," Bonset (Lavonne Conn); "Sunshine" ("Longwood Sketches"), Swinnens (Ernestine Parker); "As Jesus Stood before the Cross," Scheidt, and Toccatina, Federlein (Margaret Scar).

There will be a Bach program Feb. 14, an Easter program April 11, programs devoted to two American composers—Harvey B. Gaul and Joseph W. Clokey—a program of new organ music published in 1937, a Bach program, an evening of music of the Lutheran Church and a series of national hymn week programs Nov. 21 in seven churches of Winfield and other Kansas towns.

The program of newly-published organ music will be played Dec. 13 and will be as follows: "Carillon Suite," Johnson (Ernestine Parker); "The Citadel at Quebec," Russell (Grace Sellers); "A Prayer of St. Chrysostom," Weaver (Frances Ambrose); "Mother's Evening Prayer," Diggle (Ethelyn Fallow); "Negro Portraiture," Miller (Elizabeth Everly); "Canto Elegiaco," Yon (Mrs. William Stallcop).

Kilgen for South Holland, Ill.
Bethany Christian Reformed Church, South Holland, Ill., has placed an order with George Kilgen & Son of St. Louis for a two-manual organ. The instrument, designed by the Kilgen brothers and Dr. William H. Barnes, is entirely "straight" and is composed of fifteen ranks of pipes, two pedal extensions and twenty chimes.

EDOUARD COMMETTE



M. EDOUARD COMMETTE is organist of the Cathedral of St. Jean at Lyons, France, and a member of the Academy of that city. He is recognized as one of Europe's most brilliant organists, and his recordings for Columbia on the cathedral organ are famous. He has written compositions which have been published by such French publishers as Durand, Leduc and Decourcelle. The organ in St. Jean Cathedral is a three-manual of fifty sets of pipes, built by Michel Merklin & Kuhn, and those who have heard M. Commette's recordings of Bach on this organ are impressed by the effects obtained in this church.

Three Choirs Festival in Gloucester.

The Three Choirs Festival will be held in Gloucester, England, in September under the direction of Herbert Sumson. The festival opens Sept. 7 with a performance of Mendelssohn's "Elijah" in the morning and Elgar's "The Dream of Gerontius" in the evening. The next day the features of the morning program will be the Vaughan Williams "Dona Nobis Pacem" and Dyson's "St. Paul's Voyage to Melita," while that night, at the secular concert in the Shire Hall, overtures by Vaughan Williams and Arthur Benjamin; Kodaly's suite, "Hary Janos," and Sibelius' "The Return of Lemminkainen" are to be presented. For Thursday morning, Sept. 9, Bach's Mass in B minor and Sibelius' First Symphony are scheduled, and that night Kodaly's "Te Deum." Herbert Howells' "Elegy for Strings" and Verdi's "Requiem" will be given. The principal offerings on the final day, Sept. 10, include an unaccompanied motet by Kodaly and selections from Handel's "Messiah" and from Parry's "Judith."

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DR. F. C. L. SCHREINER DEAD

Fifty-eight Years at St. John's Catholic Church in Orange, N. J.

Dr. Francis Charles L. Schreiner, for fifty-eight years organist of St. John's Catholic Church at Orange, N. J., and for fifty-six years a member of the faculty of Seton Hall College, South Orange, died Aug. 7 in the Orange Memorial Hospital after an operation. Dr. Schreiner had a noteworthy career as a church musician, having spent nearly his entire life on the organ bench. He was a member of the American Guild of Organists.

Dr. Schreiner was born in Bavaria in 1861. His father was an organist under the Bavarian government more than twenty years and his grandfather served as a soldier under Napoleon I. The family moved to Clifton, Staten Island, N. Y., in 1871 and Mr. Schreiner, Sr., served as organist of St. Mary's Catholic Church, Clifton, until 1878, when he was made director of the choir of St. Patrick's Cathedral, Newark.

Dr. Schreiner's musical education began at the age of 6 when he began taking lessons from his father, who was his only teacher. At the age of 13 he became organist of St. Joseph's Catholic Church in Rossville, on Staten Island. He was appointed organist of St. Patrick's, Newark, at the age of 17, taking the post when his father became choirmaster. He was made organist at St. John's, Orange, in September, 1879, working with his father until the latter's death, when he assumed full charge of the music for the church.

Dr. Schreiner became assistant professor of music at Seton Hall in 1881 and was appointed to a full professorship in 1885, receiving the degree of doctor of music from the college several years ago.

Dr. Schreiner married Miss Teresa Michaels Sept. 3, 1884, in St. Joseph's Church, New York City. He is survived by Mrs. Schreiner and two sons, Charles W. and Frank H. Schreiner.

A golden anniversary celebration in 1929 marked Dr. Schreiner's fiftieth year as St. John's Church organist.

A high requiem mass was celebrated Aug. 11 in St. John's Church. A spe-

DR. F. C. L. SCHREINER



cial clerical choir from Seton Hall and Immaculate Conception Seminary sang.

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By REGINALD L. MCALL

From China comes word of a remarkable development of choral singing at Yenching University, which since it moved to its present location just outside the city of Peiping in 1926 has had its men and women students all together on the one campus. Dr. Bliss Wiant, associate professor of music, is also director of the "Yenta" chorus of university students, which was formed in 1927. He writes as follows:

"The value of music as a socializing factor in the new life of China is being recognized by Chinese leadership, so that we are assured of their appreciation and encouragement. The Chinese are thrilled to see a large body of their own people singing as one in a large volume of tone—it is a new experience for them. Never in the history of this race which covers thousands of years have such sights been witnessed. They have only heard men singing singly in a high falsetto voice or perhaps in a natural voice, but never in groups. It bespeaks for them a new experience in social cooperation. We have always tried to give only the very best of western choral literature to them, with emphasis on the use of the finest Bible passages."

The climax of last winter's work was the preparation of "The Messiah," which was first sung in the university and then at the largest hotel in Peiping. In February the chorus sang the oratorio at Tsientsin, and in March it accepted an invitation from the central government at Nanking to participate in a festival of music as a feature of the National Art Exhibition there, the Shanghai Municipal Symphony Orchestra and the National Conservatory of Music also taking part.

The railroad journey to Nanking took thirty-four hours, and the whole chorus of 100 was entertained suitably at the capital. At the concert the auditorium, seating 3,000 people, was packed by an enthusiastic audience. The performance was broadcast from the powerful government station, being heard all over China and in Japan. It was also spread by amplifiers in many business houses along the streets of Nanking. It is hoped that next year it may be rebroadcast in America!

This is the first time such a message has been given officially by a Christian chorus in China. "It is due to the influence of the staunch leadership of General Chiang and his devoted wife that the government is fearlessly championing the cause of Christ in China."

Professor Wiant also sends the following concerning the new Chinese Hymnal, which was mentioned in these columns in the June DIAPASON:

"The unparalleled success of the new union hymnal, 'Hymns of Universal Praise,' of which 200,000 copies have been sold—and they are still selling as fast as they can be printed—is due mainly to the inclusion in the book of some sixty or more original Chinese hymns with Chinese tunes. We hope that within a year we may be able to prepare a small book in English of hymns taken from this group of sixty, and thus share with you this new and vital experience of the Christians in China. Your missionary giving has made such a book possible. You should have the privilege of enriching your own lives through the inspiring creations of the missionary movement."

Every student of hymns in America will eagerly await this unique contribution to our hymnody. In the past the

W. LAWRENCE CURRY



W. LAWRENCE CURRY, the Philadelphia organist, has composed a "Hymn to Art" which had its second performance at the summer concert of the music education department of the University of Pennsylvania, in Irvine Auditorium, July 29. The "Hymn to Art" was composed and orchestrated especially for the inauguration of the Cultural Olympics at the University of Pennsylvania and was performed for the first time at Convention Hall, Philadelphia, May 7. The performance took place with 1,200 in the chorus and a large double symphony orchestra of 250 pieces. The work has been very well received and its early publication is planned. The poem was written by Harvey Watts, a well-known Philadelphia writer and critic.

Christian churches in the Orient have used translations of hymns from English into the native languages and set to the original western tunes. Now we hope to receive from China English translations of Chinese hymns, but retaining the original Chinese tunes. There should be a widespread demand for this publication, the appearance of which will be recorded in THE DIAPASON.

Several important hymn festivals were held after Easter last spring. At San Francisco, Calvary Presbyterian Church was host to five other choirs at a stirring service May 2. The theme was in four parts, celebrating the joy, faith, strength and hope of a Christian. Four hymns were sung with descants. This was the first event of the kind in the city.

The united choirs of Fresno, Cal., sent 185 members from eighteen choirs to lead the hymns in a massed community festival, attended by 3,000 people, April 25. A great effort was made to interest the smaller churches.

April 25 three other Presbyterian churches in Topeka, Kan., accepted the invitation of the First Church to hold a hymn festival in which eight hymns were sung, with several well-related anthems illustrating the subject "Christ in His World." After the recessional hymn there was the following note: "Silent meditation before unannounced dismissal," no postlude being indicated.

A service was held in St. Luke's Cathedral, Portland, Maine, May 23, by the Maine Chapter of the A. G. O. and the Maine Federated Church Choirs, under the direction of Alfred Brinkler. Twelve other choirs were present. There were four excellent organ numbers based on hymns, and two descants were given by selected choirs. At this service the people were asked to "please remain seated during the playing of the postlude," which was Noble's Prelude on "St. Anne," played by Howard W. Clark of the Congress Square Universalist Church, Portland. This was the first massed hymn festival held in Maine and was the result of the devoted efforts of Mrs. Foster L. Havigland.

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Virgil Fox to E. M. Skinner



21 July, 1937

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[Signed] Virgil Fox.

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The WFIL Broadcasting Company of Philadelphia has placed a contract for a four-manual organ with George Kilgen & Son, Inc., through the Kilgen factory branch at Philadelphia. The console will be of the stately type and will be movable so that its position may be in any part of the studio. The organ will be installed in specially prepared tone chambers and will be completely under expression. It will have choruses of diapasons, reeds, strings and flutes.

WFIL is a merger of two local stations—WFIL at the Strawbridge & Clothier department store, and WLIT, at Lit Brothers. At present the studios are in the Strawbridge & Clothier building, but a large new studio of the most advanced type will be completed in the Widener building this fall, at which time the organ will be installed. WFIL is unique in that it is the only broadcasting station that is affiliated with four networks—NBC, Mutual, WLW and the New York Quaker network.

The organ was designed by the Kilgen brothers in collaboration with Dr. Charles M. Courboin, the noted organist, and Miss Irene Harding, former pupil of Marcel Dupré. It will be the first of the Kilgen broadcasting type of organ to be installed in the East, and will be of the same type as the organs built by the same company for KMOX at St. Louis and WKY at Oklahoma City. Another organ of this type is being installed in the studio of WHAS at Louisville.

WFIL contemplates elaborate broadcasts and is planning a series of recitals by leading organists, according to its announcement.

MISS DAVISON TO NEW POST

Hightstown Organist Goes to Union
N. J.—Thirty Years at Church.

After serving thirty years as organist of the First Presbyterian Church of Hightstown, N. J., Miss Charlotte L. Davison has tendered her resignation to take effect Sept. 1. She has accepted the position of organist and director at the Presbyterian Church of Union, N. J.

Miss Davison was graduated last year from a four-year course at the Westminster Choir School, Princeton. She has accepted a position as a member of the faculty of the school for this year as instructor in piano, and has also been named official accompanist of the school.

Miss Davison previously studied at the Institute of Musical Art, New York City. While attending the Westminster School she studied organ with Carl Weinrich. For a number of years she has taught piano in Hightstown.

The position relinquished by Miss Davison will be filled by Miss Dorothy Ashton. Her early musical work both at the piano and organ was with Mrs. R. R. Forman, widely known composer of Hightstown. Later she studied organ, piano and theory with Ralph Kinder of Philadelphia, and in 1931 won the A. A. G. O. certificate.

Miss Ashton was the organist of the Central Baptist Church, Trenton, for two years. During the past seven years she has been organist and director of the Hightstown Episcopal Church.

Mrs. Holcomb Snyder Dies in Dayton

Mrs. Holcomb Snyder, a former Dayton organist, died July 16 at her home in that city. Funeral services were held at Central Reformed Church, of which she was a member. Surviving Mrs. Snyder, who had been ill for a long time, are her husband; a son, Robert, 7; her father, Oliver House, and a brother, Roy House, all of Dayton. Mrs. Snyder was organist at the former Fourth Reformed Church and later at the Memorial Baptist Church of Dayton.

LESLIE P. SPELMAN



LEON VERREES



TAKES POST AT REDLANDS

Leslie P. Spelman Succeeds Arthur W. Poister in California.

The University of Redlands, Redlands, Cal., announces the appointment of Leslie P. Spelman as professor of organ and theory, to succeed Arthur W. Poister, now at the University of Minnesota.

Mr. Spelman began his organ study with Dr. Walter Keller in Chicago and continued it at Oberlin College, from which institution he received the Mus. B., B. A. and M. A. degrees. He pursued advanced study at the University of Michigan and the University of North Carolina. From 1930 to 1932 he was in Paris, studying organ with Joseph Bonnet and theory with Nadia Boulanger, and was organist and choirmaster of the American Church of Paris. He taught at William Woods College, Fulton, Mo., for two years, and for the last five years has been head of the music department at Meredith College, Raleigh, N. C. For three summers he has been a visiting professor of music at the University of North Carolina.

Mr. Spelman passed the A. A. G. O. examination in 1927 and the F. A. G. O. examination in 1933, and has been dean of the North Carolina Chapter of the American Guild of Organists for the last three years. He has been active as a recitalist in the South and will continue the Sunday afternoon recitals on the four-manual Casavant organ in the chapel at the University of Redlands.

SOUTHERN CALIFORNIA NEWS

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 12.—A fine concert by the Lutheran Choral Union under the leadership of the Rev. Alvin A. Snesrud was given in the Hollywood Bowl Sunday, July 25. The large chorus sang effectively and among the most appealing numbers were Yon's "Christ Triumphant" and Richard Keys Biggs' "Father in Heaven," an excellent bit of writing that should appeal to choirmasters everywhere.

Harold Schwab, organist of the Union Church in Waban, Mass., is visiting friends in Los Angeles and it is hoped that he will be heard in recital before he returns East. Mr. Schwab was one of the recitalists at the convention held in San Diego two or three years ago and those who heard him then would go quite a distance to hear him again.

I recently had luncheon with a well-known organist from Australia who was on his way home after being in London for the coronation. After three months in England and two in America he had some interesting things to say. For instance: The best choirs he heard in America were better than the English choirs, but they all seemed to be concert organizations, whereas the English choirs, though not singing as well, were far more uplifting and brought one into closer touch with spiritual things. Too much of the choir music in America was unaccompanied

Memorial to Dr. Boyd
Is Purpose of Project
Begun in Pittsburgh

A project to preserve imperishably the memory of Dr. Charles N. Boyd of Pittsburgh has been undertaken by the Western Pennsylvania Chapter of the A. G. O. Originally the project, meeting a spontaneous resolve among Dr. Boyd's devoted neighbors, consisted of a plan to raise within the local chapter a fund with which to erect a memorial tablet. Friends of Dr. Boyd in other sections of the country, however, have expressed a wish to be identified with the project, as they feel that Dr. Boyd belonged to the nation, not alone to his home city, and that many of his personal friends and admirers would desire association with a plan to do honor to his memory as a musicologist, organist and author.

Of course such a development is a gratification to the local chapter, and in response to it the scope of the plan has been enlarged accordingly. Editor Gruenstein has granted us space in *The Diapason* by which we can acquaint Guild members everywhere with the project. Contributions (of \$1 or more) will be gratefully received and acknowledged.

The committee is considering suggestions as to the form which the memorial shall take, but cannot reach a decision until the extent of the fund becomes known. Contributions to the fund should be sent prior to Nov. 1, mailed to Eugene J. Baur, treasurer, 1373 Heberton avenue, Pittsburgh.

HERBERT C. PEABODY,
Committee Chairman.

Louisiana Chapter Now at Baton Rouge.

The Louisiana Chapter, A. G. O., has been moved from New Orleans to Baton Rouge. Mrs. W. Carruth Jones has been named dean and Frank Collins, Jr., sub-dean.

Following the organization of the chapter in New Orleans in 1926 it functioned until the last year, when the members voted to disband. The transfer of the charter to Baton Rouge was completed in August. There are twenty-one members in the new group. Monthly business and program meetings will be held throughout the year. The meetings will be held in various churches, with the program arranged by the organist and choirmaster of each church.

Mrs. Jones, the dean, received her diploma in organ from the New England Conservatory and for several years has been connected with the national board of the National Federation of Music Clubs. Mr. Collins is head of the organ department and associate professor of music in Louisiana State University. Other officers are: LeRoy Carlson, registrar; Mrs. Joseph Badcock, corresponding secretary; Stanley Preston, treasurer; Mrs. P. J. Becker, librarian; Frank C. Page, F. A. G. O., chairman of the executive committee. In addition to the twenty-one members of the local group, two members of the New Orleans group who have retained their membership are included. They are Mrs. Spencer Talmadge, A. A. G. O., who was dean of the New Orleans Chapter last year, and Alfred Koepel, A. A. G. O., organist at Christ Church Cathedral.

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Memories of Gigout; French Organist Had Charm and Culture

[The following interesting recollections of the great French organist and composer, Gigout, are reprinted from the July issue of *The Musical Times of London*.]

By A. M. HENDERSON

Eugène Gigout was known not only as an excellent organist and organ composer, but also as an admirable improviser, and especially as an improviser in the Gregorian modes; indeed, this last side of his work became quite a specialty with him.

He was one of the most courteous and kindly of men, and the memories I retain of this charming, gracious gentleman are among the happiest of my student days in Paris. It was to Saint-Saëns that I owed my introduction. They were attached friends, as is partly revealed by the fact that Saint-Saëns dedicated one or two important organ works to Gigout, who reciprocated by making admirable organ arrangements of certain works of Saint-Saëns. Gigout, Fauré, Perilhou and Messager were among the very few pupils of Saint-Saëns. This was during the short period when, aged 20, Saint-Saëns held the position of teacher of piano and composition at the Ecole Niedermeyer de Musique Religieuse. Gigout often told me of the excellent lessons they had from Saint-Saëns; of his enthusiasm, of his wonderful piano playing, of his encyclopedic knowledge of the classics, of his breadth of view and pioneer work in the cause of Liszt and Wagner. Incidentally, it is a testimony to the eclectic character of the teaching at the Niedermeyer School that Messager, though primarily trained for the career of a church musician, and himself for some years a church organist, is now known to us only as a successful composer of light opera.

St. Augustin—a modern church—

has a fine three-manual organ by Cavaillé-Coll, installed in 1868. Gigout was the first organist, and held office there until his death in December, 1925. As he was actually appointed organist to St. Augustin in 1863 (when there was only a small provisional organ), he held office at St. Augustin for over sixty years.

My first visit to St. Augustin was arranged for a Sunday morning mass at 10 o'clock. I occupied one end of the organ bench; at the other end there was seated a young, dark-haired girl, who arranged Gigout's music, turned music for him, and even assisted him with the stops. This was his granddaughter, only child of the gifted organist and composer Leon Boëllmann, who had died at the early age of 35.

Boëllmann had been an organ pupil of Gigout at the Ecole Niedermeyer, and later had married Gigout's daughter. After the early death of Boëllmann, the widow again made her home with her father, and there I met Madame Boëllmann and her daughter on several occasions. The devoted attachment of granddaughter to grandfather was beautiful to see, and under Gigout's guidance the young girl became an excellent musician as well as a sound organist.

The console at St. Augustin was typical of the old-fashioned Cavaillé-Coll organs—drawstop jamb parallel to the keyboard, rectangular in cut, and pulling out about a foot! The manual action was Barker lever, the stop action was entirely mechanical; the stop changes, therefore, were a matter for serious consideration, generally requiring to be made by the combined effort of two hands.

After a number of visits to the organ loft at St. Augustin, Gigout kindly invited me, as a guest, to one or two special meetings of his organ class at the Conservatoire. As is well known, Gigout succeeded Guilmant as professor of organ at the Conservatoire, and as a pupil of Widor I was, of course, interested to become acquainted with Gigout as a teacher and to hear the work of his class. Guilmant and Widor were great performers; indeed, two

of the greatest players of their time. Gigout, while an admirable organist, excelled in improvisation and in the accompaniment of plainsong. These features in the work of the French organist were those stressed and practiced in Gigout's class, solo playing being of a less brilliant standard than in the classes I have heard of Guilmant and Widor. The class training in improvising, however, was original and, being carefully graded, proved encouraging even to the youngest students. It was conceived much more on contrapuntal than on harmonic lines. In the early stages it consisted in adding a single part, note against note, to a simple diatonic melody. This being added in the bass, the melody would then be given to a lower voice, the counterpoint being added above. When two-part counterpoint could be improvised easily, three and four-part work was considered. When note-against-note harmony had been mastered, the student passed on to free counterpoint. Later examples were given for canonic treatment; and, lastly, the exposition of a fugue was demanded. It was a rigorous but stimulating course.

Of Gigout's own playing my outstanding memories are his fine performances of certain works of Bach. The Toccata, Adagio and Fugue in C (which he took at a very moderate tempo, but played very rhythmically and steadily), and the Prelude and Fugue in E flat ("St. Anne"), come to mind specially. Of modern works I recall being thrilled when he played the brilliant Prelude and Fugue in E flat by Saint-Saëns (dedicated to Gigout), which I then heard for the first time. Also, he introduced me to two works by Boëllmann—the Second Suite and the charming "Offertoire sur des Noëls" (Durand)—the latter still almost unknown here.

The last time I saw Gigout was in the summer of 1922, and although he was then in his seventy-eighth year, he was still wonderfully fit and alert, and full of enthusiasm for all that pertained to his art.

He was one of a great group—Guilmant, Saint-Saëns, Widor—all men of

distinguished accomplishment. Gigout, as well as being a fine organist, was a man of culture, refinement and exceptional charm, and these qualities colored his playing as well as his personality. He was a living reminder of a fact sometimes forgotten in these days, that it takes more than mere technical facility to make an artist; and if the organist is to command the respect which his responsible office merits he must aim at making himself a good artist as well as a good executant.

Burton Lawrence Appointed.

Burton Lawrence, a pupil of Frank Van Dusen, has been engaged as permanent organist of Second Church of Christ, Scientist, Chicago, at which church he has been acting as substitute organist for July and August.

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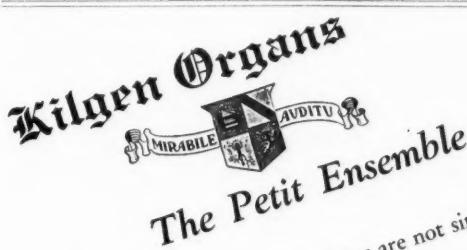
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CHICAGO, SEPTEMBER 1, 1937

A KANSAS TOWN AS PATTERN

If you wish to know the secret potion that will make your community organ-minded we would suggest that you write for the recipe to Mrs. Cora Conn Redic at Winfield, Kan. Winfield has a population of less than 10,000. Among its educational facilities it numbers Southwestern College and among its artistic advantages it can pride itself on possession of the Southwestern Organ Club, of which Mrs. Redic is the president and patron saint.

While the heat of July was scorching the people of Kansas, except those who went away to cool places for their vacations, the organ club prepared and issued its program for the season. As set forth in our news pages, the offerings this year, as shown by the program, include such features as a recital in memory of the late Dr. William C. Carl, under whom Mrs. Redic studied; a Bach program; one program devoted to works of Harvey B. Gaul and another devoted to compositions of Joseph W. Clokey; a program of Lutheran music, etc., besides a program of new compositions for the organ published in 1937. This last alone offers a suggestion to the organists of many larger places and gives proof of the progressive and enterprising character of the club. In all the programs organists of Winfield and other Kansas towns take part.

The eighteen active members and fourteen alumni members of the Southwestern Organ Club are to be congratulated on setting before every small city in the country a pattern. If the Winfield plan were put into practice in every city what a boost the organ would receive throughout the land!

GUITAR IS LATEST RIVAL

We are being forced to the conclusion that despite all that may be said by critics of high and low degree in dispraise of the organ, that contraption must sound pretty well. If not, why does a new imitator of the instrument show up once a month?

A daily paper from one of the prominent industrial cities of Michigan lies before us. It informs us that they now can make a Hawaiian guitar "sound like a pipe organ." A factory in the city in question which produces an amplifier that works the desired miracle has added a new department and has employed additional workers to manufacture the amplifier. What is described as a "candid camera shot" accompanies a column article, and it shows a "featured player" in a popu-

lar orchestra plucking at the strings of his amplified and organised instrument, heroically raising the guitar from lowly estate in the family of instruments to the throne occupied by the king of instruments, all by amplification. In the background of the picture is seen one of the orchestra players swinging with his right at the physiognomy of one of his colleagues. We don't know what may have been the provocation, but it all reminds us of Saul's violent display of temper when David played the harp. How the crusty Saul would have been awed and transfixed had David been able to take advantage of modern science and make his harp sound just like an organ!

Reading the newspaper article to the bitter end we find that—

Elaboration of the Hawaiian guitar practically knows no bounds today. Most of the professionals are using a guitar with two necks and some of them are equipped with as many as sixteen strings. * * * The tone of the amplifier preserves all the qualities of the instrument, but swells it when desired to the full mellifluous tone of an organ.

Now we would like to offer a prize of a year's subscription to the person who will explain to us, in words simple enough to penetrate a one-track mind, why, if the organ sounds so dull, and recitals on it are such a bore, and some of the elect feel in a position to patronize the instrument—why, O why, does one strive to make even a Hawaiian guitar sound just like an organ? Would it not be much more worthy of the efforts of inventors to find a way to make the organ sound like a guitar, or an ocarina, or anything else?

DR. CHARLES H. MILLS

Dr. Charles H. Mills, F.R.C.O., who died at his home in Madison, Wis., June 22, as recorded in THE DIAPASON last month, left as a lasting monument the school of music at the University of Wisconsin, of which he assumed charge in 1914. From a feeble structure he molded it into one of the leading schools of the country. He was well fitted for the arduous task in that his preparation was most unusual, and he was a leader in his chosen field of theory. A performer on both piano and organ, he was also a scholar, and insisted on a broad cultural education as a necessary foundation for the superstructure of music. He therefore proceeded to build a four-year course of study leading to a bachelor of music degree, which fulfills entrance requirements for graduate study. In 1924 the first master of arts degree with a major in music was granted and this year Dr. Mills had the satisfaction of seeing the first Ph. D. in music given at the commencement exercises, he himself escorting the candidate. One of his achievements on the educational side of music is "the Wisconsin plan," which provides that properly prepared and supervised high school studies in music may be used for entrance credit into the university on an equality with academic subjects.

Keeps Him in Touch.

Maplewood, N. J., Aug. 3, 1937.—Editor, THE DIAPASON. Dear Mr. Gruenstein: I am glad to add a few words of gratitude to you and your valuable paper. I feel that my monthly reading of THE DIAPASON keeps me in touch with the rest of the country in a way that the daily newspaper fails me—the up-to-date news of what is doing here and abroad among organists and churches.

I find THE DIAPASON getting better every issue.

WALTER N. HEWITT.

Letters from Our Readers

Hugh Ross Enjoys Articles.

New York, July 31, 1937.—Dear Mr. Gruenstein: I must also tell you that I have been having a very good time during the last few days going over last year's files of THE DIAPASON (always a summer activity) and I do congratulate you on some of the excellent articles you have secured—like Palmer Christian's description of the Malaga organ, Steuterman's wanderings in China, the Hammond organ hearings (most amusing!), and, of course, Harold Thompson's analysis of church music are invaluable. Very sincerely yours,

HUGH ROSS.

Letter from Dr. Percy A. Scholes.

Cornaux, pres Chambly sur Montreux, Switzerland, Aug. 6, 1937.—The Editor, THE DIAPASON: Allow me to take this opportunity of saying with how much pleasure I read every month a journal from which I never fail to gather much useful information. Yours faithfully,

PERCY A. SCHOLES.

Vierne, Tournemire and Our Scale.

Methuen, Mass., Aug. 8, 1937.—Editor of THE DIAPASON: Some of your kind-hearted subscribers have, in the August issue, written relative to my tribute to Louis Vierne, with regard to which I would say that I looked over the records in the Gramophone Shop and tried "Meditation" and "Marche Episcopale," the only improvisations by Vierne in the catalogue, and found them to have serious mechanical defects which destroy their value. If George McClay and Reginald Smith have perfect records of these pieces I envy them their possession and wonder where I could get some perfect ones. I also found the Bach records by Vierne, but they did not have what I was after, which was Vierne's own music, and not other music played by him.

With regard to the letter by Mr. Grosch, will say that I am familiar with Tournemire's written compositions, which are original and quite modern. If his published compositions do not indicate more the character of his improvisations in the service than was the case with Vierne I shall not feel very well acquainted with Mr. Tournemire's music, as I have not had the good fortune to hear him in the service, but I do know that there was a nobility and a simplicity in Vierne's improvisations that was distinct from his published works. The Scherzo in Vierne's last symphony would indicate that he is as modern as he is delightful, and as original as any, with no note of ugliness, and as far removed from studied dissonance as it is possible to get.

I have heard and read from time to time information that the resources of our present musical scale are practically exhausted. To those who have any such idea as this I recommend study of the Vierne Scherzo and the music of Delius; perhaps Ravel's "At the Tomb of Couperin" may also indicate that there is a thing or two to be said with present resources, none of which have moved me in the same way as did the marvelous improvisations of Louis Vierne within the Cathedral of Notre Dame, somewhere in the vicinity of forty-five years ago.

ERNEST M. SKINNER.

Woman Organists in Virginia History.

Portsmouth, Va., Aug. 11, 1937.—My dear Mr. Gruenstein: More than passing interest resides in the article by Miss Bender in the current DIAPASON.

On the organ in old Trinity Church here there is an ornate silver plate in memory of Miss Louisiana Wilson, who was for fifty years the organist of that church. One wonders about the noble women who from the introduction of music in the churches played the several organs in this, the cradle of the nation. The records of St. Paul's, Norfolk; Bruton Parish, Williamsburg, along with the remainder of the colonial churches of Virginia, should be rich in historical lore along these lines.

When I think back to the one-manual and short pedal organs as I knew them in childhood and which were in some cases ancient at the time, I marvel at the solemn grandeur which pervaded the services. To my great satisfaction,

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Sept. 1, 1912—

Three prominent organists took part in the dedication of the large Austin organ in the city hall at Portland, Maine, late in August. They were Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman. The dedication ceremony took place Aug. 22 with Mr. Macfarlane at the console. The organ was the gift of Cyrus H. K. Curtis.

The annual convention of the National Association of Organists was held at Ocean Grove, N. J., Aug. 5 to 10. Clarence Eddy, president of the association, presided over the sessions. The election of officers resulted in the choice of Dr. J. Christopher Marks for president. Homer N. Bartlett and Clarence Eddy were elected vice-presidents.

It was announced that "T. Tertius Noble, organist of York Minster and one of the best-known organists and composers in England," would come to this country in September under the direction of G. Schirmer, Inc., for a series of recitals.

"The theater situation in all parts of the country is growing more and more favorable to the organ builder and the organist," THE DIAPASON reported. "In Chicago in the last few weeks orchestras have been eliminated in the theaters as a consequence of the demand that not fewer than eleven men be engaged to play." At McVicker's Theatre Dr. Louis Falk had been engaged to play the fine old organ which had stood in that noted playhouse for many years.

TEN YEARS AGO, ACCORDING TO THE issue of Sept. 1, 1927—

Note was made of the fact that 1927 would be written down as a historic year in the construction of large organs for universities. The latest contract was awarded by the University of Michigan, which commissioned the Skinner Organ Company to build an instrument of 113 speaking stops, the specification of which was presented.

Lynnwood Farnam, the famous American organist, gave a recital on the large new organ at the Liverpool Cathedral July 20. July 27 he was heard at Exeter Cathedral, Sept. 3 he was heard at York Minster and Sept. 15 in Lincoln Cathedral.

The annual convention of the National Association of Organists, marking the completion of twenty years of activity by that organization, closed Aug. 26 in St. Louis. Ernest Douglas won a convention award of \$500 for the best composition for the organ. George Kilgen & Son offered this prize. A prize of \$100 offered by THE DIAPASON for the best paper on the subject of the use of two-manual organs was awarded to Edwin Hall Pierce, F.A.G.O. Reginald L. McAll was elected president of the association. Harry Goss Custard of the Liverpool Cathedral was brought to America by the N. A. O. to be one of the convention recitalists and played before an audience of 3,000 people at the Scottish Rite Cathedral, on the large Kimball organ.

The Reuter Organ Company was awarded the contract to build a four-manual for Westminster Presbyterian Church, Sacramento, Cal.

Another four-manual was being built by Hillgreen, Lane & Co. for Second Church of Christ, Scientist, Rochester, N. Y.

M. P. Möller was installing a four-manual organ in the Scottish Rite Cathedral at New Castle, Pa. The instrument was a gift from George Greer of New Castle.

Dr. Charles E. Clemens resigned the post he had held for many years at the Church of the Covenant in Cleveland.

These were broad diapason in quality. Not in one do I recall a twelfth or mixture. Trilling trumpets? Yes.

Let's hope that Miss Bender will keep on with her research.

C. E. GRANT.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

In congratulating ourselves, as we have a right to do, upon the strides made in recital and general virtuoso organ playing, we might well consider whether the ordinary or garden variety of organist has participated in or profited by this advance. Of course, he may hear more first-rate playing, if he will take the time and money to attend the A. G. O. meetings, conventions and festivals; he must realize that the standards of public performance have risen. If he is taking lessons from one of the younger players whose names are familiar to all of us he will undoubtedly profit by them.

So much can be taken for granted. But the ordinary organist is not a recitalist; he is a church player, concerned with voluntaries before and after service, accompanying a volunteer chorus, a paid quartet choir or, possibly, a soloist only, playing hymntunes, helping a congregation to sing them; he has the opportunity to add something of beauty to a drab and colorless service. Has the rather remarkable increase in the number of clever recitalists been paralleled by an improvement in the details or totality of service playing? Probably no one will make such a claim. There is no great interest in service playing as such. There are Guild services and it is assumed that such services are of value as models. I do not know whether there is any way of estimating their value.

Uncle Mo came into the studio yesterday in a great state of mind. I hadn't seen much of him lately, but I remembered the signs—a red face, a large frown and moving lips. The door had hardly closed when he came out with "God deliver me and my fellow choirmasters from the curse of a music committee!" His hands were stretched to High Heaven, and he mumbled other words that I did not quite catch. Uncle is not, and never has been, either an organist or a member of a church music committee, so I thought he must be losing his wits. I offered him a cigar and he sat down.

"Mac, I met Pudkins on the sidewalk; he's just lost his job at the Old Greystone Church, and he accuses the music committee of double dealing. It was his curse of the music committee that impressed me so I carried it to you. It seems to me—"

I interrupted: "Well, Pudkins may have been hardly treated; but aren't there committees and committees? My first job I got by playing six months for nothing; the next year they paid me \$150.00; the second year they raised me to \$250.00, but I never got it! Deacon Knight, the church treasurer, said the committee had no power to offer it. So that bright dream faded." "You don't talk as if you felt sorry for Pudkins," Uncle Mo went on.

"I do feel sorry," I replied, "and I recall now a soprano in a quartet choir I had that defied all discipline, musical and ordinary, and the committee would not let me fire her. Still, on the whole I have no grievances with the system of music committee management. Tell Pudkins from me that all the trouble has probably sprung from the daughter of the committee's chairman having had a course in the appreciation of music in college, and she's running the music. Yes, sir-ee."

In reading the bulletin, dated July 3, giving the doings of the WPA in Massachusetts I was surprised to read the statement that "Boston, Mass., was the birthplace of what might be termed our first national song, the rollicking 'Yankee Doodle.'" I turned to John Tasker Howard's fine work, "Our American Music," page 121, and found: "There is one fact in the history of 'Yankee Doodle' that may be accepted without reservation. It was used by the British to make fun of the Yankees, and later adopted by the Yankees as their own song. One of the favorite pas-

times of the British troops was to gather in front of the New England churches and sing 'Yankee Doodle' as the congregations were singing their Psalms."

The WPA bulletin makes no reference to William Billings' tune, "Chester," although John Tasker Howard, in the book cited, on page 50, writes: "Billings' best-known tune was 'Chester!'" (Is Howard right about this? Writers in general speak of "Majesty" as Billings' best-known tune.) Howard goes on: "Billings became one of the most fervent patriots during the War of the Revolution, and used his gifts for patriotic songs. * * * 'Chester' became the 'Over There' of the Revolution, with its fiery verses shouted by every soldier."

F. J. Metcalf in his "American Writers and Compilers" says that Billings' tune "Chester" was called his patriotic song, but does not refer to it as sung by the soldiers. Since the times favored psalm singing I am inclined to the opinion that the Yankees would prefer "Chester" to "Yankee Doodle" for camp singing. For the music and three of the five stanzas see William Arms Fisher's "The Music That Washington Knew, or Ye Olde New England Psalm-Tunes."

Very much I now regret that I did not know that Charles N. Boyd was Schweitzer specialist, for I would have liked to know what he thought of Schweitzer's organ playing, especially his Bach playing. What I have read in praise of it has never carried conviction. Philip Hale was one critic—have there been any others? Or is it my Boston conceit that makes me ask the question?—whom one felt compelled to believe whether his report related to emotions, aesthetic effects or facts. An English friend, a Bach scholar, writes me under date of June 12: "Schweitzer is a great man, but an awful Bachian. His theory of Bach is taken from Spitta. He doesn't know this and sneers at Spitta. But his application of the theory is that of an unimaginative man, who has not the slightest spiritualized poetic intelligence, and who can't get even his material facts right. I know the Schweitzer-Widor edition, but the only edition of Bach that has value to me is the Breitkopf (Ernst Neumann editor), for this is phrased in accordance with Bach's own peculiar, but altogether necessary, system of phrasing. I have never heard Schweitzer play except through gramophone records. He is very slow. He plays the counterpoint and not the harmony (which is precisely the wrong way with Bach, I think). He doesn't vitalize the music by means of a nervous kind of phrasing (although he writes well of Bach's phrasing in his book). And somehow he manages to make the ugliness of the organ tone very apparent."

And now September! New anthems, new Christmas carols, new services, new programs for special musical services. Our friends who sooner die than sing anything by Barnby, Stainer, and Sullivan, or any of the other Victorian music, must have an agonizing time of it. Will anyone tell me what is the matter with Goss' "O Saviour of the World" or Sullivan's "I Will Mention the Loving-kindnesses of the Lord" or Naylor's "God Is Great" or Barnby's "Like Silver Bells"? Some of our friends are so very pure! They make me think of—was it Bunthorne who "Walked down Piccadilly. With a poppy or a lily. In his medieval hand"? Why not have a little breadth of attitude?

That reminds me of another story from the Bishop of Bath and Wells' book. A parson very charitable and specially anxious not to hurt children's feelings asked a little girl how many children Noah had. She replied "four." "Ah, one must have died in early infancy. And what were their names?" "Adam."

"Yes, that must be the one who died in early infancy." But our friends who damn Roberts' "Seek Ye the Lord" and Stainer's "Crucifixion" have no mercy on us. One by one we lose all our favorites and our self-respect at the same time. Har! And again, HAR!

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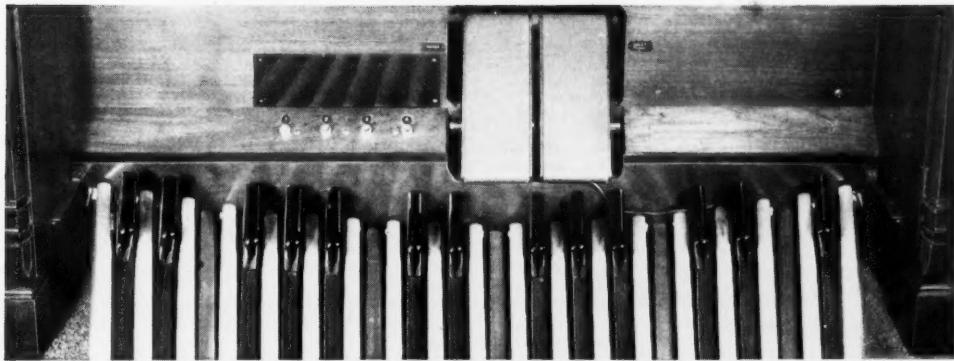
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Left—Note new style pre-set pistons with labels to enable organist to identify tone quality associated with each piston, and separate adjustable tremulants for each manual. Directly above tremulant controls are electrically lighted pedal piston indicators.

Right—The swell pedal positions are shown by the pedal indicators, at the right in the photograph. To the left is the Chorus Control switch and, below, the starting and running switches.



The beautifully finished walnut console is 47 inches wide, 29 inches deep and 40 inches high when closed. With pedals and bench in place, it occupies a space 4½ feet by 5 feet. Playing keys are molded plastic.



The simple Gothic lines of the "Model E" show up especially well from the back, the view usually seen by church congregations. The dignified, graceful proportions of the new console harmonize with every church interior.

**Study of Folklore
Offers a Hobby for
American Organists**

By HAROLD W. THOMPSON, Ph.D., Litt.D.
Absence from my musical library makes it impossible to write the usual sort of article this month, but my pleasant occupation suggests the subject of hobbies, and especially of that hobby which has taken me up and down the Empire State during the past summer.

Some years ago a woman with an imposing title assured John A. Lomax, the famous curator of folksong at the Congressional Library, that New York State has no folklore. For some time—quite without malice—I have been disproving her rash statement; and what I have been doing in my own state can be equaled or surpassed in any other. The fact is that nearly all the early collectors of folksong in the United States, with the possible exception of the Englishman Cecil Sharp, were literary scholars without any knowledge of music—often without any interest in music. Today the literary men are all bewailing their musical ignorance and, if I am not mistaken, hoping for trained musicians to help them out. Now the best-trained musicians in the United States, as a group, are the organists.

Don't think that American folksong is confined to Negro spirituals and hillbilly songs. In every state, among white people, you will find many types. For example, in New York State we have old ballads about the wars, beginning with "Brave Wolfe" at the battle of Quebec in 1759 and continuing down through our other wars, including some very interesting songs about incidents in the naval careers of Perry and McDonough. We even have ballads about our little anti-rent wars.

Another type of ballad includes the record of rural life in "The Pizen Sarpint," "The Frozen Girl," and others less well known. Our canalmen had their songs, our rivermen, our rafters, our lumbermen, our lakers, our railroaders. John G. Whittier wished to write the "Songs of Labor." The laborers have composed their own.

Then there is the vast lore of the play-party and all sorts of children's games, rhymes and songs. A large part of this is English in origin, to be sure, but adapted to American use. For our children dukes still come a-riding, though we have no dukes except foreign ones purchased for gold. A state such as Indiana does well to preserve and print these old relics.

The mention of play-parties brings up the subject of folk-dances. (Play-parties were often substitutes for dances among people told by their clergy that dancing was wicked.) Square dancing has never died out in York State; we needed no Henry Ford to proclaim its fun. From a single fiddler in the Catskill country I obtained fifty-nine tunes.

A disproportionate amount of time has been spent in collecting old ballads from England and Scotland. This was partly because the greatest collection of such songs (words) was made by Professor Child of Harvard. Collectors like Hudson of Mississippi, Smith of South Carolina, Cox of West Virginia, Davis of Virginia—all professors of English—have made fascinating collections of texts. Nowadays we are using recording machines to collect the tunes, and there are musicians such as Mrs. Buchanan of Virginia whose ears are trained to record the old modes; and a very few, like Professor Herzog of Yale and Columbia, who are both anthropologists and men of acute musical sensitivity.

After you have been collecting old songs, you may begin to specialize. For example, so far as I know I am the only one who has been very much interested in the songs of the Irish immigrants. Then you branch out from the collecting of songs to the gathering of other lore. I have tall tales of guides, lumbermen, mountaineers; stories about Indian fighters, scouts, land-office promoters; proverbs and proverbial phrases—very vivid sayings; weather-signs;

Who's Who Among the Organists of America

WALTER N. HEWITT.

During the last two years Walter N. Hewitt, A. A. G. O., of Maplewood, N. J., has placed on record as dean of the Union-Essex Chapter, A. G. O., of New Jersey some of the most praiseworthy achievements in the annals of that organization. His success in promoting the ideals of the Guild is due not only to his indefatigable efforts as dean but to his unusual ability as a musician and his numerous official positions in various musical organizations of New Jersey.

As a musician Mr. Hewitt, who was born Jan. 27, 1906, possesses a thorough academic training, having studied organ with the late Sidney Baldwin, Lilian Carpenter, Gaston M. Dethier and Dr. T. Tertius Noble. In theory and composition he received fine training under Dr. A. Madeley Richardson, Leopold Marnies, the late Clement R. Gale and Dr. T. Tertius Noble.

For eight years Mr. Hewitt was organist and choirmaster of St. Paul's Methodist Church, Newark, and during the last three years he has held the same position at the Prospect Presbyterian Church in Maplewood with marked success. As an instructor of organ, piano and voice he is widely recognized and sought by an extensive class of pupils.

His popularity is attested by the fact that he has been president of the Arlington, N. J., Music Club for two years and vice-president of the Music Educators' Association of New Jersey, Inc., for two years, and is acting president of that organization; chairman of

folk-medicine; tales of the supernatural, especially haunted houses, witches, the evil eye, the man-wolf.

After a while you get a rich, full picture of the vivid folk who founded and built America. You get a deep love of your state. You build up a wide circle of acquaintances. If you are a composer, you get themes for your elaboration. And you have lots of fun!

There are two great collections of American folksongs that give you an idea of the variety found here. One is Carl Sandburg's "American Song Bag," published by Harcourt, Brace & Co. For most of these songs accompaniments are provided. The other great collection is John Lomax's "American Ballads and Folk Songs," published by Macmillan—a book for which I furnished a long bibliography. This collection has tunes, but no accompaniments. Both books deserve to be in your library.

Class in Memorization a Success.

Winslow Cheney's class in memorization, held at the Juilliard Summer School from July 6 to Aug. 20, aroused unusual

WALTER N. HEWITT



the department of New Jersey composers and chairman of the department of choir festivals and religious music forums of the New Jersey Federation of Music Clubs.

Mr. Hewitt married Manetta Zimmerman, a talented soprano, in 1935. They have a son, Frederick Barton, 6 months old.

interest. The class group was made up mainly of mature musicians, nearly all of whom, however, had experienced much difficulty in memorizing. After five weeks of class instruction, all members of the group had completed the memorization of one composition of Schumann, two of Bach and a Mozart sonata movement, and in addition to these four each person was permitted to select one modern composition from his own repertoire for memorization. Thus they memorized five compositions in five weeks. Several faculty members of the Juilliard Summer School attended the course, sitting in the back of the room and doing the work with the class. The class was also visited by George A. Wedge, dean of the Juilliard Summer School, and by Oscar Wagner, dean of the Juilliard School of Music, each of whom stayed through one entire session.

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PHILIP B. McDERMOTT



firm has completely rebuilt the instrument and reinstalled it in the church.

Mr. McDermott's selections at the dedication were the following: "Psalm XIX," Marcello; Prelude, Clerambault; Pastorale, Scarlatti; Gavotte, Martini; Toccata and Fugue in D minor, and "Jesu, My Joy," Bach; Fantasie in A minor, Franck; "Evening Harmonies," Karg-Elert; "Legend," Vierne; Suite in B flat minor, McDermott. Mrs. McDermott sang two groups of songs on the program.



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PHILIP B. McDERMOTT, organist and choirmaster of the North Austin Lutheran Church, Chicago, visited his native town, Winfield, Kan., in June and played the dedicatory recital on the rebuilt organ in the First Baptist Church on the evening of June 17. A large congregation, which filled the edifice and which included visitors from a number of nearby Kansas points, heard Mr. McDermott's program, in which he had the assistance of his wife, Loma McDermott, contralto, a member of the choir of the Fourth Presbyterian Church, Chicago. One of those in the audience was Mrs. Cora Conn Redic, A.A.G.O., professor of organ and theory at Southwestern College and organist of the First Presbyterian Church of Winfield, who was Mr. McDermott's first organ teacher, before he came to Chicago.

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Programs of Organ Recitals of the Month

E. William Doty, Ann Arbor, Mich.—In a program of the faculty concert series at the University of Michigan Mr. Doty played these compositions at the Hill Auditorium July 20: Toccata and Fugue in D minor, Bach; "O Sacred Head," Brahms; "Minuetto Antico a Musetta," Von; Sonata in G, Bennett.

Harold W. Friedell, New York City—Mr. Friedell, organist and choirmaster of St. John's Church, Jersey City, played four of the Wednesday and Friday noon recitals at Trinity Church in August. His programs were as follows:

Aug. 18—Fantaisie in C, Franck; Suite from Water Music, Handel.

Aug. 20—Symphony 3 (Allegro maestoso and Cantilene), Vierne; "Magnificat" (Fugue), Bach; Prelude in E ("Prayer"), Ropartz; "Cloches Dans le Ciel," Bonal.

Aug. 25—"Kyrie Eleison," Reger; Suite, "Pilgrimages," Cellier; Improvisation-Caprice, Jongen; "Agnus Dei," "Symphony of the Mystic Lamb," de Maëlingreau.

Aug. 27—"Procession," from Sonata 7, Guilmant; Evening Song, Bairstow; Arabesque, Carl McKinley; Good Friday Music, from "Parsifal," Wagner; Toccata, Gigout.

George Y. Wilson, Cincinnati, Ohio—Mr. Wilson, organist and choirmaster of the Seventh Presbyterian Church of Cincinnati, was guest organist at the Shove Memorial Chapel of Colorado College in Colorado Springs, at the invitation of Dr. Frederick Boothroyd, Aug. 17. His offerings included the following: Suite in F, Corelli; Three Chorale Preludes, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; Allegro Vivace from Fifth Symphony, Widor; Two Movements from "Storm King" Symphony, Dickinson; "St. Francis Preaching to the Birds," Liszt; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Henry Rosevear, F.C.C.O., Toronto, Ont.—The following compositions were included in a series of recitals by Mr. Rosevear, who substituted for Dr. H. A. Fricker for the sixth summer at the Metropolitan United Church: Prelude and Fugue in E minor (The Wedge), Prelude and Fugue in D minor (Short Fugue), Adagio in A minor, Chorale Prelude, "Christ Is Risen." Short Fugue in G minor and Prelude and Fugue in A minor, Bach; "Album Leaf," Wagner; Fanfare and Finale, Lemmens; "Marche Pontificale" (from First Symphony), Widor; "Chant de May," Jongen; Nocturne from "Midsummer Night's Dream" and Second Sonata, Mendelssohn; Allegro Vivace and Pastorale (from First Symphony), Vierne; Psalm-Prelude, No. 3, Howells; Evening Song, Bairstow; Andante in F, Wesley; "Finlandia," Sibelius; "Clair de Lune," Debussy; "Benediction Nuptiale," Hollins; "Suite Gothic," Boellmann.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter, organist of the South Main Street Congregational Church of Manchester, played a recital on the organ in the auditorium of the City Hall at Portland, Maine, under the auspices of the Maine Chapter of the A.G.O., on the afternoon of July 23. His program was as follows: "Picee Heroique," Franck; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Concerto in D (No. 10), Handel; Gavotte, Wesley; Adagio from Sonata 1, Mendelssohn; "The Angelus," Massenet - Kraft; "Will - o' - the - Wisp," Nevin; Melody, Dawes; "Marche Triomphale" on theme "Now Thank We All Our God," Karg-Elert.

Lillian Carpenter, F.A.G.O., New York, City—In a recital on the afternoon of July 22 at the Church of the Holy Apostles Miss Carpenter presented the following program: Fantasia and Fugue in G minor and Adagio in A minor, Bach; Roulade, Bingham; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Allegro from Second Symphony, "Lied" and "Dilectio," Vierne; "Rhosymedre," Vaughan Williams; Finale, Franck.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon has resumed his Sunday evening recitals at St. James' Cathedral and recently has presented these programs:

July 18—Compositions of Sigfrid Karg-Elert; "Marche Pontificale" (1930); "Pastorale" in B major (1911); Three Chorale Improvisations (1909); "Resonet in Laudibus," from "Cathedral Windows" (1923); "Harmonies du Soir," from "Trio Impressions" (1909).

July 25—"Cantique," Elgar; Presto, C. Hubert H. Parry; "Subdue Us By Thy Goodness," from Cantata 22 (transcribed

for organ by Harvey Grace), Bach; Prelude in A minor, Bach; "Plaint" (Psalm vi:2), Percy Whitlock; "Song of the Basket-Weaver" (from "St. Lawrence Sketches"), Russell; Chorale, Bossi.

Aug. 1—"Magnificat" (Tone VI), Tite-louze; "Tierce en Taille," Marchand; Four Chorale Preludes, Bach; "Praeludium" (from the "Suite Latine"), Widor; Cantabile, Franck; "Twilight Moth" (from "Sketches from Nature"), Clokey; Adagio, Tournemire.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger has played the following programs in recitals at the University Temple:

July 20—Passacaglia and Fugue in C minor, Bach; "Cathedral Windows," Karg-Elert; Sonata, "The Ninety-four Psalm," Reubke.

Aug. 5—Chorale in A minor, Franck; Pastorale, Carl Paige Wood; Chorale Preludes, "Komm, Gott, Heiliger Geist" and "Nun freut Euch, lieben Christen," Bach; "Benedictus," Edmundson; Scherzo, Gigout; "Rejoice, Ye Pure in Heart," Sowerry; Three Mountain Sketches, Clokey; Finale (Symphony 1), Vierne.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper's recitals at the famous organ in the Salt Lake City Tabernacle continue to attract great throngs of visitors. Among his August offerings to the audiences consisting of both transients and the large following in Salt Lake City have been these:

Aug. 4—Fantasie and Fugue on the name "Bach," Liszt; Funeral March, Chopin; "Soeur Monique," Couperin; Meditation, Batiste; An Old Melody, arranged by Asper; Festival Toccata, Dickinson; "St. Francis Preaching to the Birds," Liszt; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

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Aug. 7—Fugue in G minor (the Lesser), Bach; "Friere a Notre Dame," Boellmann; "In Springtime," Kinder; Lullaby, Brahms; Toccata in D, Kinder.

John M. Klein, Mus. B., A.A.G.O., Schwenksville, Pa.—Mr. Klein and his junior choir from Jerusalem Lutheran Church presented a program at the Philadelphia Memorial Park, Frazer, Pa., Sunday afternoon, Aug. 1, and it was broadcast from the tower in the park. The chorus sang compositions of Palestina, Elgar, Bach, Franck, Sullivan and Saint-Saëns. Mr. Klein's organ numbers were the following: Chorale Preludes; "Jesu, meine Freude" and "Ich ruf zu Dir, Herr Jesu Christ," Bach; London-Derry Air, Traditional; "Invocation," Guilmant; Intermezzo ("Cavalleria Rusticana"), Mascagni; Hymn, "Sun of My Soul"; "The Swan," Saint-Saëns; "Cantabile" ("Samson and Delilah"), Saint-Saëns; Hymn, "Beautiful Saviour," Silesian Folk-Song; "The Flight of the Bumblebee," Rimsky-Korsakoff.

Elisabeth Spooner Hamp, Urbana, Ill.—Mrs. Hamp has broadcast from station WLLI every Wednesday at 11:30 central standard time, playing the large Skinner organ in the recital hall at the University of Illinois. Among her programs have been the following:

June 30—Forerunners of Bach and other early composers: Fantasy on the Song "On Freudent Verzer," Paulus Hofmayr; Sinfonia from Cantata, "The Seven Last Words," Heinrich Schütz; Pastore from "Le Prologue de Jesus," Traditional; "Air Tendre," Jean Baptiste de Lully; Fugue in C major, Dietrich Buxtehude; Prelude and Sarabande, Arcangelo Corelli; "The Fifers" (Rondeau), Jean Francaix d'Andrieu.

July 7—Bach and Handel: Larghetto, Handel; "Alta Siciliana" and Presto (Fifth Organ Concerto), Handel; Chorale Prelude, "Gelobet seist Du, Jesu Christ," and Fugue, Bach; Andante from Third Trio-Sonata, Bach; Air for the G String, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor (Cathedral), Bach.

July 14—Composers of the eighteenth and nineteenth centuries, centering around the Romantic period: "Romance," "Eine Kleine Nachtmusik," Mozart; Andante con Moto from Fifth Symphony, Beethoven; Canon in B minor, Schu-

mann; Prelude in C minor and Prelude in A major, Chopin; Variations on the Chorale "Vater unser im Himmelreich," from Sixth Sonata, Mendelssohn.

July 21—Modern German composers: Prelude to "Parsifal," Wagner; Chorale Prelude, "Herzlich that mich erfreuen," Brahms; Andante Moderato from Fourth Symphony, Brahms; Chorale Prelude, "Christus Der ist mein Leben," Reger; Intermezzo, Reger; "The Sun's Evening Song," Karg-Elert; Toccata and Corale, Karg-Elert.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program in the Grace Church memorial recitals at 5:30 p. m. June 23 was a Guilmant centenary program and consisted of the following compositions of the noted French composer: Sonata No. 5, "Prayer and Cradle Song," Allegro in F sharp minor, Finale ("Grand Chœur") in E flat.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Episcopal Church in the month of July by Joseph H. Greener, M. Mus., A.A.G.O.: Concerto, "Cuckoo and Nightingale," Handel; Chorale Prelude, "Lord Jesus Christ, Be Present Now," Bach; Canon in B minor, Schumann; Summer Sketches ("The Bee," "The Cuckoo" and "Evening"), Lemare; Scherzo in E, Widor; Spring Song, Hollins; Passacaglia and Fugue in D minor, Diggle; Andante (Symphony 1), Vierne; Fugue in G minor, Dupré.

Morris Watkins, New York City—Mr. Watkins was heard in four August recitals on Wednesdays and Fridays at noon in Trinity Church, and his offerings consisted of the following:

Aug. 4—First Movement from Sonata 1, in A minor, Borowski; "The Swan," Saint-Saëns; Caprice in E flat, from Suite 1, René Vierne; Andante Cantabile from Symphony 4 in F, Widor; Siciliano from Sonata 2, for Flute and Clarinet, Bach; Wedding March from "A Midsummer Night's Dream," Mendelssohn.

Aug. 6—"To the Evening Star," from "Tannhäuser," Wagner; Fantasy, George

Mead; Prize Song, from "Die Meistersinger," Wagner; Minuet from "Divertimento" No. 17, Mozart; Lullaby, Wagner.

Aug. 11—Bach program: Prelude and Fugue in B flat from "Eight Little Preludes and Fugues"; Air from Suite 3 in D; Chorale Prelude, "In Thee, Lord, Have I Put My Trust"; Toccata and Fugue in D minor.

Aug. 13—"My Inmost Heart Doth Yearn," Brahms; Finale from Symphony 2 in E minor, Vierne; Sarabande from Oboe Concerto, Handel; Toccata from Symphony 5 in F, Widor; Chorale Prelude, "In Peace and Joy I Now Depart," Bach.

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Recital Programs

[Continued from preceding page.]

Dr. Ray Hastings, Los Angeles, Cal.—In the last month's popular groups played at the Philharmonic Auditorium by Dr. Hastings are these numbers: Prelude to "Parsifal," Wagner; Adagio, "Moonlight Sonata," Beethoven; Allegro Moderato, Unfinished Symphony, Schubert; "On Wings of Song," Mendelssohn; Selections from "Lohengrin," Wagner; "Prayer" from "Othello," Verdi; "Adoration," Tours; "Sunset," Astienius; "A Dream" (written for Dr. Hastings), Creatore; Symphonic Poem, "It Fortifies My Soul," Ross Hastings.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims:

Aug. 1—A Cycle of Eight Short Pieces, Op. 154, Karg-Elert.

Aug. 8—Suite, "The Guiding Star," Remigio Renzi.

Aug. 15—Sonata in F major, Karl Wolfrum.

Aug. 22—"Consecration," Toccata, Interlude, "Pour Une Fete Solennelle," from "Pieces Liturgiques," Alexandre Mottu.

Aug. 29—Carol, "Divertimento," "Fidelis," Fanfare (Four Extemporizations), Percy W. Whitlock.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—At his recital at the University of Florida Sunday, Aug. 1, Mr. Murphree gave a Widor memorial program consisting of these compositions of the noted Frenchman: Fifth Symphony (Allegro, Andante, Toccata); Fourth Symphony (Andante, Scherzo); Sixth Symphony (complete).

Sunday, Aug. 8, Mr. Murphree played: Prelude and Fugue in G major, Bach; "Love's Old Sweet Song," Molloy-Lemare; First Symphony (three movements), Widor; "Ariel," Bonnet; "Carillon," DeLamarre; Paraphrase on an Old Hymn, Miller; "Imagery in Tableaux," Edmundson; Chorale (Seventh Symphony), Widor; "Tre Giorni," Pergolesi-Murphree; Toccata in F, Bach.

Charles F. Schirrmann, Portsmouth, Ohio—Mr. Schirrmann, organist of the Second Presbyterian Church of Portsmouth, gave the dedicatory recital on a Hammond in the First Presbyterian Church of Catlettsburg, Ky., Sunday afternoon, Aug. 8, and played this program: Chorale No. 1 in A minor, Franck; Prelude to "Lohengrin," Wagner; Prelude and Fugue in E minor (decker), Bach; Pastorale ("To Wild Rose"), "Legend" ("A Deserted Farm") and Melodie ("To a Water Lily"), MacDowell; Largo, Handel; "Suite Gothique," Boellmann; Toccata, Widor.

Eugene M. Nye, Seattle, Wash.—The following selections were played in Sunday evening recital programs by Mr. Nye on the Estey organ in the Fremont Baptist Church in August:

Aug. 1—Chorale in A minor, Franck; Lullaby, Vogt; Toccata, Boellmann; "Canzone Amorosa," Nevin; "Dawn," Nevin; Chorale in C minor, Boellmann.

Aug. 8—"Prayer and Cradle Song," Guilmant; Andante in D, Silas; Festive March, Smart; Prelude in A flat, Batiste; "Träumerei" and "Romance," Schumann; Posthumus in D, Merkel.

Aug. 15—"Virgin's Prayer," Massenet; "Memories," Dickens; Recessional March, Merkel; Second Movement from First Sonata, Guilmant; "Prayer," Wesley; Toccata, Federlein.

Aug. 22—Prelude and Fugue in G minor.

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Recital

STERLING MARSHALL



STERLING MARSHALL, organist and choirmaster of Trinity Church, Episcopat, at Houghton, Mich., for the last seven and one-half years, departed Aug. 1 for his home in Weeping Water, Neb., where he will visit relatives before leaving for the East, where he will continue his musical studies. He was tendered a farewell party by members of the choir at the George Edwards summer home and on this occasion he was presented with traveling bag accessories. Mr. Marshall's term as organist was one of the longest in the history of the church. He developed and maintained an efficient choir and the music at Trinity generally was regarded as outstanding. In addition to his regular duties as organist and choirmaster he gave numerous recitals and has been in demand for both organ and piano recital work in the northern peninsula of Michigan.

Anniversary for Luther G. Hanson. Luther G. Hanson, organist of the Gloria Dei Lutheran Church, Duluth, Minn., completed twenty years of service as this church's organist and choir director on Sunday, Aug. 1. Special music was presented at the morning worship consisting of an instrumental trio, a solo by Mrs. Luther G. Hanson and a vocal trio. A fitting tribute was paid by the acting pastor to the organist and his wife for loyal service.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Aug. 19.—Among June graduates Ruth Farmer Vanderlip is recorded as a graduate of the Catholic University of America with the degree of Mus. B. Mrs. Vanderlip is organist and director at the Western Presbyterian Church. For nine years she was organist and director at St. Paul's Church, Rock Creek Parish. Previous to that she was a theater and church organist in the West. She presented the final recital given at the residence of Mrs. Anne Archbold in the series sponsored by the District of Columbia Chapter, American Guild of Organists, last season.

Jerome Graham has been appointed organist of the Universalist National Memorial Church, succeeding the late Dr. Albert W. Harned. Miss Jessie Masters, contralto soloist of the church, and for many years associate of Dr. Harned at the Harned studios, has been appointed director of the choir. Miss Masters was director of the choir during the protracted illness of Dr. Harned.

Cullen Baxter has resigned as organist of Petworth Baptist Church, a position he had held for five years, to accept a similar post at the Third Church of Christ, Scientist.

Washington music-lovers in general and organists in particular bade fare well reluctantly to Alexander Schreiner. The closing recital of the series he has been giving three times a week since the first of July at the Church of the Latter-Day Saints was presented on Aug. 18 to a capacity house. His recitals have been a joy both to the profession and the lay listener.

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Early Organs Heard in America Did Not Find Ready Welcome

Sumner Salter, the distinguished American organist, now retired, who for eighteen years was at Williams College, and who held important posts in various cities in the United States in his long career of activity, prepared for the meeting of the Music Teachers' National Association, held in 1890 in Detroit, a paper, based on extensive research, which presents the history of some of the earliest organs in America. Through the courtesy of Mr. Salter THE DIAPASON has the privilege of reproducing his paper, revised and brought up to date by the author. Our readers will find in what Mr. Salter writes historical material of interest to every student of the organ.

By SUMNER SALTER

One reviewing the musical history of this country plainly discovers that the American organ and organist have in a few score years risen from practical nonentity to a position commanding the respect and esteem of the foremost builders and players of the world. Seventy years may be said to be a liberal allowance of time for this period.

It is not our purpose to study the history of this development, however, but to make an examination into certain conditions antecedent to it, namely, the attitude of the churches toward the use of organs, the numerous organs imported from England, and some of the earliest attempts at organ building in this country.

To understand the attitude of the churches on the question of the use of organs, on their introduction in America, it is necessary to draw a line of distinction. For musical considerations we may say that the early American colonists may be divided into two classes. The one was loyal to the Established Church of England and reflected its life. The other had renounced its allegiance to the crown, sought to establish its own church and fashion its life upon principles peculiar to and approved only by itself. It was the nonconformist or dissenting class, of which the Puritan was the prototype.

We may call the former Episcopal, or English; and the latter Independent, or American. How far the general growth of musical taste in this country is traceable to the influences springing from the former class it is not our object to consider, but we would heartily commend it as an important subject for investigation. It must be said, however, that in the matter of organs this influence was very great. Without it the days of organs in America might not have come even now. It is too true that, however inspiring the rugged grandeur of the character of the Pilgrim father may seem to us, we cannot trace back to him any priceless legacy of instinctive love of music.

[This opinion has been somewhat modified since it was written—Author.]

Some twenty years after the landing at Plymouth Rock the English commonwealth was established, and the wholesale destruction of organs, etc., throughout the kingdom took place, according to the ordinances of the Houses of Parliament, passed Jan. 4, 1644—"Two Ordinances of the Lords and Commons assembled in Parliament, for the speedy demolishing of all organs, images, and all matters of superstitions monuments in all cathedrals and collegiate or parish churches and chapels throughout the Kingdom of England and the Dominion of Wales, the better to accomplish the blessed Reformation so happily begun, and to remove all offences and things illegal in the worship of God." The feeling expressed in these ordinances permeated the Pilgrim Fathers on their advent in New England, and became with them a deep-rooted conviction, which has lasted in many quarters up to a very recent period: The writer plays upon the first organ introduced in the oldest Presbyterian church in New York City; but this organ has been in the church only three years. One other case of recent opposition to this so-called "instrument of the

devil," came to notice two months ago in Texas, when, an organ having been put in the church after the creation of a great deal of bitter feeling concerning the matter, the progressive party were dismayed one morning upon finding nothing left of the instrument but ashes and molten metal just outside the church.

The English Restoration set in in 1661 and the organs destroyed in accordance with the ordinances mentioned were gradually replaced by Father Schmidt from Germany, Thomas and Renatus Harris, from France, and their distinguished successors. The fondness for the instrument on the part of the loyal worshipers of the Church of England, led by King Charles II., who appointed Father Schmidt "organmaker in ordinary," and established him in palatial quarters, was revived with great vigor. There were not enough builders to supply the demand.

It was only a few years after this, toward the close of the seventeenth century, that some of the most prominent churches in this country were established, notably King's Chapel, in Boston, since become a Unitarian church; Trinity Church, Newport, R. I., and Trinity Church, New York. King's Chapel, Boston, erected the structure which still bears the name in 1689.

The first organ in New England is connected with the history of this church. It was brought to this country by Thomas Brattle, born Sept. 3, 1656, graduated from Harvard College in 1676, in a class of three, and treasurer of the college from 1693 till his death, May 18, 1713. He was evidently a Macenas of his time, and while he was not an Episcopalian, he was rather too progressive in spirit to be regarded as a typical independent. The organ was for his personal gratification at home and the entertainment of his friends. The Rev. Samuel Green of Salem says in his diary, in 1711: "I was at Thos. Brattle's in Cambridge, heard his organ, and saw strange things in a microscope." [General H. K. Oliver, a descendant of Thomas Brattle, in the *Boston Transcript*, Nov. 10, 1884.]

By will, probated May 23, 1713, the organ was bequeathed to the Brattle Street Church, being "given and devoted to the praise and glory of God in the said church, if they shall accept thereof, and within a year procure a sober and discreet person that can play skillfully thereon with a loud noise; otherwise to the Church of England in this town, on the same terms and conditions; and on their non-acceptance or discontinuance to use it as above, unto the college; and on their non-acceptance or discontinuance as before, I give the same to my nephew, William Brattle." Brattle Street Church, however, was not one of those that had any use for organs. It still felt, as expressed in "a request of all true Christians to the honorable Houses of Parliament," 1586, that "the service of God is grievously abused by piping with organs, singing, ringing and howling out of psalms from one side of the choir to another, with the squalling of chaunting choristers, disguised, as are all the rest, in white surplices, some in corner-caps and filthy capes, imitating the fashion and manner of anti-Christ, the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

With them "not even a pitch-pipe was allowed." A law was enacted in 1675 prescribing that no one should play "on any kind of instrument except the drum, the trumpet and the jewsharp." Of all instruments, the organ, as being especially identified with "Popery," was the most abhorred. Brattle Street Church voted, July 24, 1713, "that they did not think it proper to use said organ in the public worship of God." The organ was then offered to King's Chapel (or, as it was then called, Queen's Chapel, in honor of Queen Anne), and accepted. The following is an extract from the record of the church: "At a meeting of the Gentlemen of the Church, this 3rd day of August, 1713. Referring the Organs Giveing them by Thomas Brattle, Esq., Deesd, voted, that this organ be accepted by the Church." A short time afterward it was brought to the church,

but remained unpacked until the following March. In February, 1714, it was voted "that the church wardens write 'Colonel Redknap' (in London, no doubt) and desire him to go to see Mr. Edward Enstone, who lives next door to Mr. Masters, on Town Hill, and discourse him on his inclination and ability to come over and be the organist at £30 per annum. This money, which, with other advantages as to Dancing, Musick, etc., will, we doubt not, be sufficient encouragement. Voted, that the Organ be forthwith put up."

A temporary organist was appointed and a contribution was raised from sundry well-disposed gentlemen and other persons toward the maintenance and support of the organs, which amounted to between £43 and £44. Edward Enstone was engaged as organist, and entered upon his duties about Christmas, 1714. It is fair to presume that he was a "sober person," and capable of fulfilling the provisions of the legacy as to the skillful playing of the instrument "with a loud noise."

[Mr. Enstone conducted a dancing school "in Sudbury street near the Orange Tree, Boston," where he sold "a choice collection of Musical Instruments, consisting of Flageolets, Flutes, Haut-Boys, Books of Instructions for all these Instruments, Books of ruled Paper."—Quoted from *Boston News-Letter* of April 16-23, 1716, by William Arms Fisher, in "Notes on Music in Old Boston," 1918.]

by a fall. On either side of the keyboard are three stops: Dulciana, principal, stopped diapason, fifteenth treble, fifteenth bass and sesquialtera bass. Manual contains fifty-one keys, extending from C to d3. The windchest, however, is bored for only forty-nine pipes, the keys c sharp and d on the manuals being stationary. The stopped diapason, and fifteenth are genuine originals and run through.

The dulciana and principal are modern. The dulciana contains thirty-one pipes, extending from g, and occupies the upper series of holes formerly belonging to the sesquialtera, the remaining holes being stopped. The principal, which runs through, is of wood. The wind-chest, slides, valves, topboard, rackboard and rackboard pins are of English oak. The keyboard trimmings are of rosewood. On the key-frame is written in pencil, "Mr. Edwards, Portland, Maine." There is also the address of an organmaker in Livingston, Maine. Upon one of the larger pipes of the fifteenth are the names of "Joseph E. Pike, 1831," and "E. B. Morse, 1831."

It would seem from this sketch that the organ must have contained originally the following stops: Stopped diapason, principal, fifteenth treble and bass, and sesquialtera treble and bass.

[To be continued]

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The specifications for the organ are as follows:

GREAT ORGAN.

Six-inch wind pressure.

Open Diapason, 8 ft., 73 pipes.

Flute Harmonique, 8 ft., 73 pipes.

Gemshorn, 8 ft., 73 pipes.

Octave, 4 ft., 73 pipes.

Tromba, 8 ft., 73 pipes.

Chimes (Deagan class A), 20 tubes.

SWELL ORGAN.

Five-inch wind pressure; enclosed in chamber.

Geigen Principal, 8 ft., 73 pipes.

Gedeckt, 8 ft., 73 pipes.

Viola da Gamba, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 73 pipes.

Flute Traversiere, 4 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Four-inch wind pressure; enclosed in chamber with Great.

Melodia, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 73 pipes.

Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt (extension Swell).

Gedeckt, 16 ft., 12 pipes.

Flute (extension Bourdon), 8 ft., 12 pipes.

Still Gedeckt (from Swell Organ), 8 ft., 32 notes.

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NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Aug. 17.—John McDonald Lyon, organist and choirmaster of St. James' Cathedral, Seattle, was heard in a very interesting recital at St. Paul's Episcopal Church, Oakland, June 28. Mr. Lyon is one of our younger organists who is gaining a national reputation by his musically interpretation of the great organ compositions. For several years he has been heard in a series of recitals in Seattle in which he has played not only all the organ works of Bach, but the greatest works of modern composers. His program in Oakland was as follows: Prelude and Fugue in E minor, Chorale Prelude, "Christ Lay in Bonds of Death," and Fantasie and Fugue in C minor, Bach; "Benedictus," Max Reger; Chorale from Second Symphony, Vierne (played in memory of the composer); "Rejoice, Ye Pure in Heart," Sowerby; "O Clemens! O Pia!" Dallier; Three Pictures from "Les Heures Bourguignonnes," Jacob; "Cortege et Litanie," Dupré.

The annual Guild picnic was held at Sequoia Park in Oakland July 12. Although it was a cold, foggy day, the twenty-five members and friends who attended were cheered by the luncheon provided by Miss Frances Murphy and her committee. Ethel Sleeper Brett, dean of the Sacramento Chapter, and several members of the San Jose Chapter were guests. Members remembered the delightful picnics held at the home of Mrs. Brett in Sacramento, where foggy weather is unknown in the summer.

E. Richard Wissmueller was the organ recitalist at the third annual Bach festival, held at Carmel-by-the-Sea from July 19 to 25. The recitals took place at All Saints' Church.

Edward Shippen Barnes, the distinguished composer, and organist of St. Stephen's Episcopal Church, Philadelphia, was a recent visitor in San Francisco. This was Mr. Barnes' first visit to the Pacific coast, and he was delighted with California. To those of his friends who had not seen him for over twenty-five years he was unchanged; unaffected, kindly, democratic, appreciative and enthusiastic—especially enthusiastic over the charms of San Francisco and the bay region.

The Rev. Ronald Merrix, rector of St. Paul's Episcopal Church, Oakland,

once more deserves the thanks and support of music-lovers of the bay region for his interest and courage in engaging Marcel Dupré for a recital on Wednesday evening, Nov. 10. This will be Dupré's only appearance in the bay area and an "Easter" congregation is anticipated. The Rev. Mr. Merrix is hoping it will be an "Easter" offering.

Winifred Jolley Bengson and Frederick Freeman are receiving congratulations on being in the small group of candidates who successfully passed the associate examination and are now entitled to add the letters "A. A. G. O." after their names.

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Suggests New Guild Degree for "Plain" Church Organists

By HANS K. HOERLEIN

A middle-ground church organist asks: Why do we not have rank in the A. G. O. designed specifically to serve the large and neglected field in which he and his church are floundering?

There are many organists and many churches, working within limitations. We surmise that the status of music in them could be elevated, and interest stimulated, were their needs specifically classified in a field in which we are not likely to find, nor to place, the fellows and associates of the Guild. An organist can serve here consistently without the accomplishments required for the present academic rank.

Within the last decade a considerable broadening of study, with the specific needs of the church in mind, has been developed. Yet above this stands the prestige of rank in the A. G. O. This is important, for schools and courses are only means of instruction, whereas the A. G. O. offers organization, leadership and contact in the organ world. However, this organization stands in the heights, among the intellectuals of organandom. We have a large middle ground that stands yet to be served and organized. Why not a helping hand from the heights? A subsidiary rank would serve a relatively important purpose where the church needs it as sorely as in the upper brackets, where the intellectuals are themselves busily engaged in the promotion of true musical culture.

In the subsidiary rank we would have a landing stage for the first flight of study—something tangible to stimulate and to focus endeavor. In the many communities where pupils are now directed only by a more or less blind zeal and vividly colored horizons, in which many will find illusion, we can provide a more substantial picture for the student and a more substantial situation for the teaching profession. Here we can suitably prepare an improved musical leadership for the church. Here we need not dwell too much on the phases of instruction that appear to be largely academic and inapplicable when face to face with the actual requirements on many an organ bench.

In outlining the requirements for subsidiary rank we should insist on good hymn playing, founded on actual, diligent practice of the hymn itself, until sight reading is mastered and the details of time, rhythm, phrasing and leading are perfected. With hymn playing we can also emphasize the ability to play the hymn in the varied forms possible on the organ—a practice going far in itself toward developing the able church organist. And from this practical development of coordination springs the ability to adapt piano score to organ—a necessity which so frequently confronts us. Through this training the organist is ably prepared to enhance the communion service, the funeral service, the prelude and the hymn announcement, and the playing

of the hymn for congregational singing. A knowledge of harmony sufficient for modulation and the bits of incidental playing that knit a service, even though done simply, can be acquired without overtaxing the aspirants for a subsidiary rank. The need for transposition and reading from the choral score will vary. And a knowledge of background in church music, its liturgy and repertoire need not assume academic proportions.

The scrapping of the trivial music to which so many congregations have become attached and progressively substituting music of true churchly idiom will proceed in our communities with less friction if authority is brought in where now there is isolation and a difficult path. Adequate literature suitable for the church is available, requiring not so much a brilliant technique as an understanding of how to play for the church service in good style. If we can organize a means of bringing to the student organist a carefully compiled list of the desirable things, we can begin to cultivate taste where now it is lacking. Too much present-day organ study is either an academic process, emphasizing a literature unsuited and undesirable for many organs, or it is the opposite, with too much cultivation of taste for trivial music. Too much organ study is devoted to a limited repertoire of academic style, at the expense of other fundamentals that need to be emphasized in church playing.

The matter of directing the choir will require little more than an intelligent supervision of candidates preparing for subsidiary rank, to equip them for changing the customary choral dish in many churches. The availability of a uniform supervision, conforming to denominational differences, can become an influence among churches that now unwittingly lavish praise upon directors lamentably mediocre. Given a rank to rate the competent, plain church organist, we also provide music committees with a standard of measurement for distinguishing organists from pretenders. American community life today thrives in a web of memberships, ranks and degrees indicating the citizen's position. A needed lift might well be offered the plain church organist to provide him recognition and dignity, influence and protection, direction and enlightenment.

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CHRISTIAN H. STOCKE



CHRISTIAN H. STOCKE DEAD

Well-Known St. Louis Organist Passes Away at Age of Fifty Years.

Christian H. Stocke of St. Louis, a widely-known church organist, died Aug. 16 at the Christian Hospital after a brief illness. He was 50 years old.

Mr. Stocke was organist, choir director, superintendent of the Sunday school and member of the official board of Salem Evangelical Church. He was a member of the Salem Brotherhood.

sub-dean of the Missouri Chapter, American Guild of Organists, and director of the Dulcimer Girls' Glee Club of the Evangelical Orphans' Home.

Mr. Stocke is survived by a sister, Mrs. Ella A. Wellcott, and a brother, John P. Stocke.

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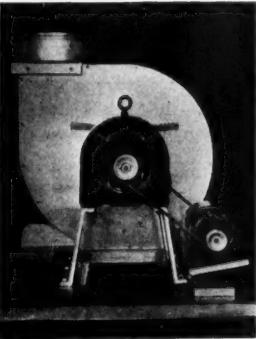
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WANTED—A SMALL TWO-MANUAL modern, electric console. Address K-3, The Diapason.

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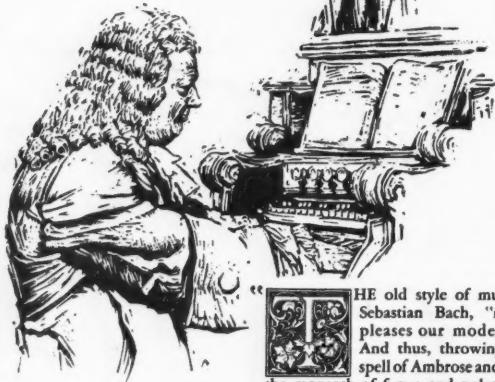
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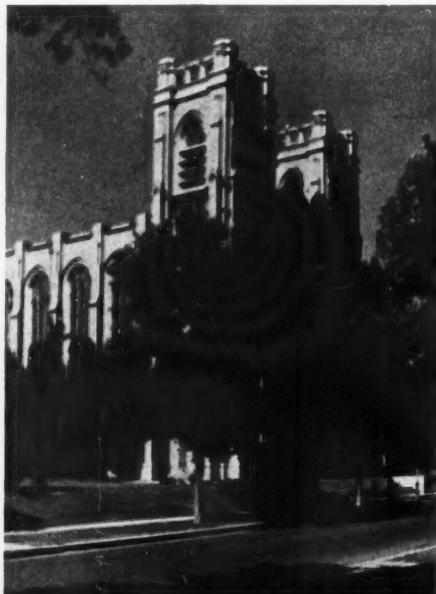
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